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Photos from the French Program are featured in the French-language version of this annual report at <onf-nfb.gc.ca/rapports_annuels>.

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COVER, FROM LEFT TO RIGHT/
The Spine, Chris Landreth
GDP – Measuring the human side of the Canadian economic crisis, Hélène Choquette
Tying Your Own Shoes, Shira Avni
Night Mayor, Guy Maddin
CBQM, Dennis Allen
Runaway, Cordell Barker
Four Feet Up, Nance Ackerman
Waterlife, Kevin McMahon
Finding Farley, Leanne Allison

March 1, 2011

The Honourable James Moore, P.C., M.P.
Minister of Canadian Heritage and Official Languages
Ottawa, Ontario

Minister:

I have the honour of submitting to you, in accordance with the provisions of section 20(1) of the National Film Act, the Annual Report of the National Film Board of Canada for the period ended March 31, 2010.

The report also provides highlights of noteworthy events of this fiscal year.

Yours respectfully,

Tom Perlmutter

Tom Perlmutter
Government Film Commissioner and
Chairperson of the National Film Board of Canada

/The_NFB_in_Numbers

112	original NFB productions and co-productions
9	original interactive websites
140	original NFB films for websites
93	independent film projects supported by the NFB (FAP and ACIC)
82	awards
47	partner libraries
72,313	DVD units (and other individual products) sold in Canada
1,137	public and private screenings at the NFB mediatheques (Montreal and Toronto)
4,903	television broadcasts in Canada

/AUDIENCES

6,540,138 global visits (including Canada) to <NFB.ca> and <ONF.ca>

4,363,363 global film/trailer views (including Canada) at <NFB.ca> and <ONF.ca>

28,531,309 total estimated Canadian audience:

- 2,487,156 views on <NFB.ca> and <ONF.ca>
- 339,616 online partner views (YouTube, Dailymotion)
- 11,540,000 television views
- 5,553,075 institutional views (health and social services, public libraries, etc.)
- 8,161,978 views in the educational sector
- 30,462 home video views
- 206,761 visits to NFB mediatheques (Montreal and Toronto)
- 91,093 views at public screenings of NFB films
- 21,851 theatrical views
- 99,317 partner library views

GDP – MEASURING THE HUMAN SIDE OF THE CANADIAN ECONOMIC CRISIS /
Hélène Choquette

1/ Message_from_ the_Government_ Film_Commissioner

The fiscal year 2009/2010 has been one of ongoing and relentless change. The digital revolution continued to transform our lives—socially, economically, politically and culturally. New industries were created, and old ones transformed, as people took advantage of new media platforms to create, share and consume content across distances, borders and cultures, as never before.

Canadians continued to embrace digital technology in increasing numbers. According to the comScore 2009 report,[1] digital media use in Canada grew 11% over the previous three years. On average, there were more than 24.5 million Canadians online each month—among the world's highest Internet usage rates. In March 2010, Ipsos reported that for the first time ever in their tracking research, weekly Internet use by Canadians surpassed time spent watching television.[2]

Canada is also now among the top three countries in smartphone penetration across the globe, according to IDC Canada.[3] In addition, Canadians have become the greatest consumers of video online: the number of videos streamed online in 2009 grew 123% over the previous year. Time spent online watching video increased by 169%. By the end of 2009, the average unique Canadian viewer was spending 20.6 hours per month watching video.[4]

Innovation and experimentation in new media forms is an intrinsic part of who we are at Canada's public film producer, and we're committed to taking a global leadership position for Canada in the digital media age. Our collection is a national cultural legacy and we're working hard to make this heritage available to all Canadians on the platforms of their choice, in both official languages; this includes our goal to bring the NFB's content-rich online experience into every classroom, with a wealth of material on Canadian history, culture, society and more.

Digital media is more than just a new set of distribution platforms. It is—or can be—the basis for exciting new forms of interactive creation. Today, we're exploring the boundaries of this new media landscape through a range of groundbreaking

1 The comScore 2009 Digital Year in Review
2 Interactive Reid Report, March 2010
3 IDC Worldwide Mobile Phone 2010-2014 Forecast Update
4 The comScore 2009 Digital Year in Review

digital works. This terrain is taking shape now, defined by creators and users alike, and it's here that the NFB is once again applying its expertise in experimentation, risk taking and innovation.

These technological changes also coincide with a profound transformation in Canadian society. Projections of the Diversity of the Canadian Population predict that within a couple of decades, our major urban centres will be increasingly composed of what we today call "visible minorities."[5]

We are in the middle of a grand social experiment, redefining what it is to be a nation not in terms of ethnicity but on the basis of a common civil democratic culture. To make that work we need a great deal of space—both public and private—to engage, to explore, to share. In moving forward, we need to understand that there is something crucial at stake here—and it has to do with bringing Canadians together. It goes beyond preserving or protecting culture; it is about ensuring that it is strong, flourishing and confident. In French. In English. In Aboriginal languages. One way of doing this is to make certain that our public cultural institutions are responding to that challenge, creating a space where Canadians can come together. And meeting the world confidently, and on our own terms. The NFB is helping to do exactly that.

/MIDWAY IN OUR STRATEGIC PLAN

With the conclusion of the 2009/2010 fiscal year, we've also arrived at the midway point in the NFB's five-year Strategic Plan, and it's a good time to reflect on what has been accomplished to date, and where we need to go from here.

Our production centres and studios have continued to build on Canada's reputation for excellence in auteur animation and point-of-view documentaries, in both official languages. We've also retooled our emerging filmmaker programs to reflect how media is being created and shared in the digital age.

Interactive projects have become an increasingly important part of our programming slate, as demonstrated by such award-winning works as ***Waterlife*** Interactive and ***GDP – Measuring the human side of the Canadian economic crisis/ PIB – L'indice humain de la crise économique canadienne.*** Our cross-media Filmmaker-in-Residence project, embodying the spirit of our legendary *Challenge for Change* program, has in turn inspired the multi-year, multimedia, collaborative documentary project **HIGHRISE**.

We committed ourselves to making the works of the NFB readily and widely accessible to Canadian and international audiences on all relevant platforms. We launched our Online Screening Room, followed in turn by the launch of our iPhone and iPad apps. Our digital distribution partnerships have helped us reach new audiences, while our e-cinema project has brought the experience of cinema to a growing number of communities in Atlantic Canada.

To date, there have been over seven million views of NFB works on digital platforms: a remarkable achievement in a short period of time and a testament to the importance of new technology to the NFB, going forward.

This new kind of immediacy and connection also requires a novel approach to managing our collection. We've put in place a plan to move the entire NFB library to a Digital Source Master within the next four years. And we've managed to do this without new funding, by finding savings equivalent to 5% of our total budget and investing that in our digital transformation—something I'm committed to doing for each year of my mandate.

We also dedicated ourselves to making the NFB a model for the creative organization of the twenty-first century. Today, at the halfway point in our plan, we can already see results. The NFB is better organized, more cohesive, with improved practices and workflows: We've brought fresh leadership to the NFB English and French Programs and created digital content programming teams for both branches.

Our successes to date indicate we're on the right track, despite challenging times. And as we stand at the midway point in our Strategic Plan, we're committed to finding fresh ways to connect with Canadians in every region of the country, and to providing leadership in excellence and innovation in traditional and new media.

5 Projections of the Diversity of the Canadian Population 2006 to 2031, *Statistics Canada*, March 2010

/A NEW SLATE OF INNOVATIVE PRODUCTIONS

This fiscal year, some of Canada's most acclaimed animators were back with dazzling works. Chris Lavis and Maciek Szczerbowski, creators of the Oscar-nominated short *Madame Tutli-Putli*, gave us ***Higglety Pigglety Pop! or There Must Be More to Life***, while Chris Landreth, Academy Award winner for *Ryan*, provided another astonishing foray into digital animation with ***The Spine***. Two-time Oscar nominee Cordell Barker completed his third acclaimed NFB film, ***Runaway***, and then capped off the year by joining the NFB in Winnipeg as a creative consultant for Prairie filmmakers. Theodore Ushev's ***Lipsett Diaries/Les journaux de Lipsett***, exploring the art and life of legendary NFB filmmaker Arthur Lipsett, has garnered numerous awards, including the Canadian Film Institute Award for Best Canadian Animation at the Ottawa International Animation Festival, while Claude Cloutier brought the horror of World War I to life in his powerful ink-and-brush animated ***The Trenches/La tranchée***.

In documentary film, legendary filmmaker Fernand Dansereau examined how Quebec students are taking up today's environmental challenges in ***Les porteurs d'espoir (Hope Builders)***, while Shira Avni's ***Tying Your Own Shoes*** received the Golden Dove Award from the International Leipzig Festival for Documentary and Animated Film for its look at four artists with Down syndrome. Ginette Pellerin focused on prize-winning Acadian writer Antonine Maillet in the documentary ***Antonine Maillet – Les possibles sont infinis (Antonine Maillet: The Possibilities Are Endless)***, created to mark the thirtieth anniversary of Maillet's Prix Goncourt win. ***Dans le ventre du moulin (The Image Mill Revealed)***, by Mariano Franco and Marie Belzil, took us inside a remarkable project created by Robert Lepage and Ex Machina for the four-hundredth anniversary of Quebec City.

Our digital highlights in 2009/2010 included ***GDP – Measuring the human side of the Canadian economic crisis/PIB – L'indice humain de la crise économique canadienne*** <gdp.nfb.ca>. In a year in which Canada weathered the greatest economic downturn since the Great Depression, our first bilingual web documentary provided a pan-Canadian look at the far-reaching effects of the crisis. ***GDP/PIB*** also presented us with a new way to create documentary works: under the direction of Hélène Choquette, a team of field directors and photographers in communities across Canada posted five new works online each week, for a total of two hundred short documentaries and photo essays by September 2010.

The year also saw the release of acclaimed web projects such as ***Waterlife*** Interactive <waterlife.nfb.ca>, winner of a 2010 Webby Award for Documentary (Individual Episode). Inspired by the Primitive Entertainment/NFB documentary ***Waterlife*** by Kevin McMahon, this immersive web experience allows users to explore the beauty of the Great Lakes as well as the perils facing this irreplaceable resource. ***Écologie sonore*** <ecologiesonore.ONF.ca> is an engaging and sensitive examination of noise pollution and silence, conceived and produced by Hugues Sweeney and designed by TOXA. ***100 mots pour la folie*** <malajube.nfb.ca>, created in collaboration with Montreal band Malajube and director Ghassan Fayad of Kung Fu Numerik, is an interactive music video—the first such work on the NFB's interactive platform.

/ACCESSIBILITY ACROSS NEW PLATFORMS

In 2009/2010, we achieved some breakthroughs in our efforts to provide Canadians with greater access to their country's audiovisual legacy.

In the fall, we launched our first mobile app, for the iPhone. Acclaimed as one of the best entertainment apps of the year by iTunes Canada and hailed by technology site CNET as "pure iPhone gold," the NFB Films app surpassed 220,000 downloads and 720,000 views by the end of the fiscal year—a mere five months after its launch. Since then, we've followed up our success on the iPhone platform with our popular iPad app, and there are other applications for other platforms, now in development.

We concluded agreements to bring the <NFB.ca> experience into classrooms in Ontario, British Columbia, New Brunswick and the Yukon, reaching an estimated 3.6 million Canadian students and providing the NFB with an important new bilingual platform for Canadian schools.

We marked our Online Screening Room's one-year anniversary with the addition of both high definition programming and some of our recent experiments in online 3D, as a bonus feature. We also expanded our roster of digital distribution partners and introduced projects that will help to explore the creative potential of new platforms.

/OUR SEVENTIETH ANNIVERSARY

The 2009/2010 fiscal year coincided with the National Film Board of Canada's seventieth anniversary, in which the NFB was honoured here at home and around the world for our track record of excellence and innovation in cinema.

In Canada, our seventieth was marked with tributes and retrospectives at events across the country. We commissioned two anniversary-related productions that would examine the role of the NFB in a wholly new light: ***Night Mayor***, by Winnipeg's inimitable Guy Maddin, and ***NFB 70 Years***, by acclaimed Quebec filmmaker Jean-François Pouliot. We also partnered with the National Capital Commission on an outdoor exhibition in Confederation Square, showcasing seventy years of iconic NFB images, with a web version for those who couldn't make it to the nation's capital.

Internationally, the NFB was celebrated at special retrospectives in London and Dublin, at the Festival de Cannes and at events in Buenos Aires, Beijing and Chengdu, China. Critically, these events focused attention not just on the NFB but on Canadian innovation in film, showcasing Canadian expertise abroad.

Of all the honours bestowed upon the NFB in its anniversary year, certainly the rarest and most enduring was the addition of Norman McLaren's classic ***Neighbours/ Voisins*** to UNESCO's Memory of the World Register, identifying the most significant archival works from around the world.

/PARTNERING IN KEY NATIONAL EVENTS

It was a year in which the NFB stood shoulder to shoulder with Canadians at key moments in the life of our nation.

As the world gathered in Vancouver for the 2010 Olympic and Paralympic Winter Games, the NFB explored ways for Canadians to share in the Olympic spirit and celebrate Canada. We partnered with VANOC on ***Canada CODE***, a grassroots portrait of our country created by thousands of Canadians online—a first for Canada and the first such initiative at any Olympic Games.

For the second year in a row, we worked with the Governor General's Performing Arts Awards to celebrate Canada's leading artists and arts volunteers, bringing together independent filmmakers and NFB producers to honour laureates with innovative short films, works that have garnered acclaim in their own right.

As the fiscal year drew to a close, production was wrapping on another project that would showcase Canada to the world. ***Glimpses/Impressions***, directed by Jean-François Pouliot and produced by the NFB in collaboration with the Department of Canadian Heritage and Cirque du Soleil, offered visitors to the Canada Pavilion at the World Expo 2010 Shanghai an immersive experience, attracting thirty thousand people a day.

With Canada making great sacrifices to help rebuild Afghanistan, we believed it was time for Canadians to gain a better understanding of that nation and its struggles. Our DVD compilation ***The Many Faces of Afghanistan*** was distributed to everyone who was part of Canada's efforts in Afghanistan, including Canadian Embassies worldwide and NGOs.

/CONNECTING WITH COMMUNITIES

Since its founding, the NFB has worked to bring the experience of cinema to Canadian communities, providing a platform for discussion and dialogue and seeking to reflect the concerns of Canadians onscreen. This work continued in 2009/2010 via traditional outreach methods such as public screenings, as well as online events.

One important illustration of how we used both film and digital media to engage with Canadians during the last fiscal year was ***Work For All*** <workforall.nfb.ca>, the largest online anti-racism event ever in Canada, produced by the NFB with the participation of Human Resources and Skills Development Canada. A national ten-week film project about racial discrimination on the job, ***Work For All*** combined online videos and blogs with activities in Canadian cities. One documentary in particular, Elizabeth St. Philip's ***The Colour of Beauty***, resonated with Canadian and international audiences, sparking a discussion about racism in the fashion industry on CNN.

2009/2010 was also the year in which we finalized our partnership with Fogo Island, creating Newfoundland and Labrador's first e-cinema installation—and our first English-language e-cinema community project. The Fogo Island Film House was launched in early 2010/2011 as the centrepiece of a series of sustainable community initiatives on the island.

Many of our popular screening programs were back in 2009/2010, including the Rendez-vous de la Francophonie program, which offered over 120 NFB French-language screenings in forty-six communities across Canada, as well as Get Animated!, which featured free animation screenings, workshops for all ages and master classes with renowned animators.

/MAKING BETTER USE OF OUR RESOURCES

Responsible spending and sound management practices—always organizational priorities for the NFB—are especially important during tough economic times. In 2009/2010, we conducted major streamlining and restructuring of our operations, increasing productivity and efficiency through digital tools, reducing overhead and duplication of services, and improving our planning, budgeting and management processes.

The last fiscal year also saw us complete the Strategic Review process, a thorough evaluation of all of our operations to assess their efficiency and effectiveness, which determined that NFB activities and programming are aligned with the priorities of Canadians.

We introduced a new structure for our production activities in Montreal, as well as in Atlantic and Western Canada last fiscal year, one that is allowing us to work more closely with local film and media makers and reduce infrastructure costs while transferring more resources to programming. In Vancouver, our Pacific and Yukon Centre is now based in the historic Woodward's Building, bringing us closer to the cultural life of Canada's third largest city.

/IN CONCLUSION

A new media landscape is taking shape around us, one formed by both the preferences of end users and visionary producers who are finding innovative ways to marry creativity and technology. In 2009/2010, the National Film Board of Canada was a participant in that process as never before, offering new projects and platforms.

Thanks to the dedication and ingenuity of our artists and innovators, the NFB is being recognized around the world for our leadership in online and mobile content. Canadians who would otherwise be separated by distance and culture are connecting through NFB digital platforms and productions. Individuals and communities are taking ownership of our online initiatives to make their voices heard. New platforms are enabling us to become a more integral part of the lives of Canadians, wherever they may be.

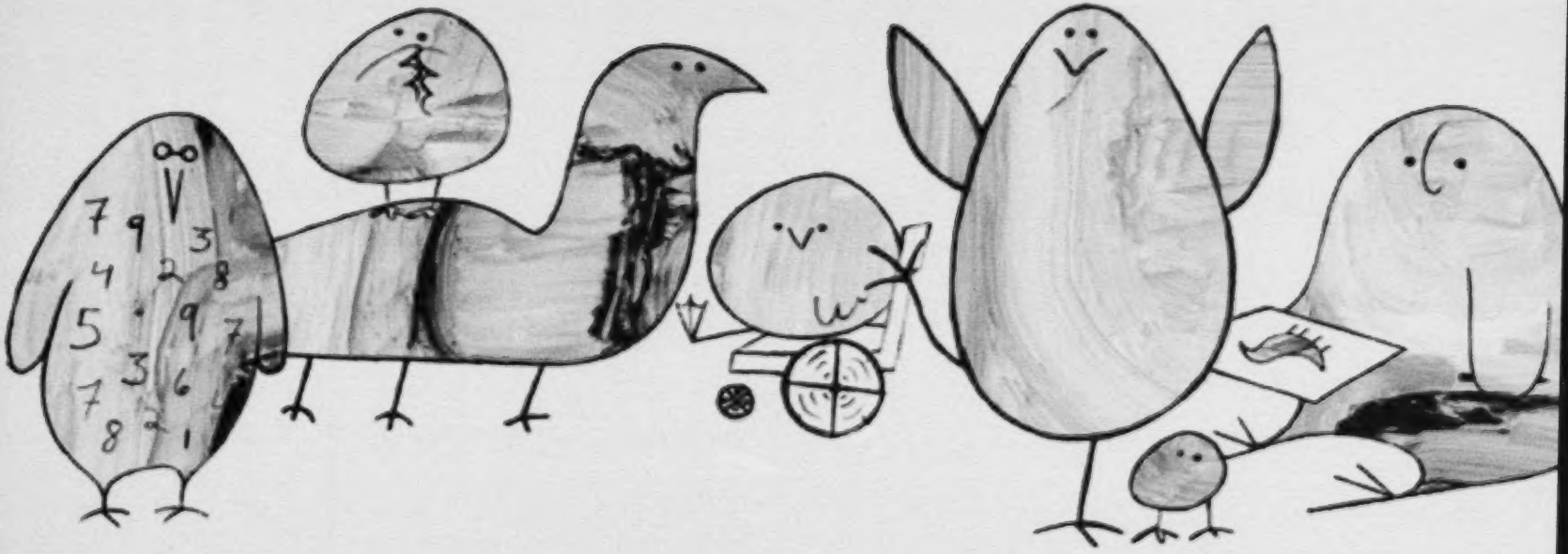
As I write this, I'm in the process of travelling across the country to hear and share the diverse stories of Canadians, and find out how the NFB can do a better job of being part of Canada's communities.

We live in a time when the old ways of doing things no longer apply. When technological changes and new audience expectations are leaving many of our standard business models in the dust, and pushing the boundaries of creation. The NFB was made for moments like this. Through seven decades of changes in the audiovisual industry, we've always been there to help lead the way for Canada—building a reputation for excellence, and establishing ourselves as the best-known Canadian cinematic brand in the world.

Tom Perlmutter

Tom Perlmutter
Government Film Commissioner and
Chairperson of the National Film Board of Canada

TYING YOUR OWN SHOES / Shira Avni



2/ About_the_National_Film_Board_of_Canada

/THE NFB'S SEVENTIETH ANNIVERSARY

Our seventieth anniversary was an occasion to reflect—on the NFB's track record of creative leadership and programming excellence over seven decades, and on the exciting new work taking place today at Canada's public producer and distributor.

To showcase the NFB's legacy in a new light, we commissioned Jean-François Pouliot's short film ***NFB 70 Years***, a powerful and at times irreverent look at the NFB's history of innovation and excellence, as well as Guy Maddin's ***Night Mayor***, a fabulist reimaging of the NFB mission by the iconic Winnipeg filmmaker.

The NFB's seventieth was marked with tributes across Canada, at the Hot Docs Canadian International Documentary Festival, Banff World Television Festival, Gémeaux Awards, Festival international du cinéma francophone en Acadie in Moncton, Calgary International Film Festival, Vancouver International Film Festival, Ottawa International Animation Festival, Festival du nouveau cinéma in Montreal, Rencontres internationales du documentaire de Montréal, and outdoor screenings at the Toronto International Film Festival and Montreal World Film Festival.

For our seventieth anniversary, the NFB created a photographic exhibition, on display from May 27 until the fall of 2009 at Confederation Square, in the heart of Ottawa. Presented in partnership with the National Capital Commission (NCC), this outdoor exhibit featured twenty-four images representing Canada and the NFB's past, present and future—showcased in the city where the NFB was founded.

The NCC also invited the NFB to take part in Canada Day celebrations. On July 1, 2009, the NFB seventieth anniversary video ***The World Changes, Our Stories Live On*** was screened several times in English and in French on Parliament Hill during the festivities, which drew 350,000 spectators.

Pepita Ferrari's ***Capturing Reality: The Art of Documentary*** was the centrepiece of the NFB's seventieth anniversary celebrations at both the CineRobotheque in Montreal and the Mediatheque in Toronto in June 2009, with screenings in both official languages, and panel discussions on documentary filmmaking.

Among the tributes across the globe, the city of Cannes presented the NFB with a Gold Medal on the occasion of our seventieth anniversary, underlining the special connection between Canada's public film producer and distributor and Cannes, the city of cinema. We were also a special guest at the Festival de Cannes, with an event at the Festival's Marché du Film, as well as at Sunny Side of the Doc in La Rochelle, France.

In the UK, London hosted an impressive slate of activities: In May of 2009, the Canadian High Commission and the Grierson Trust held an evening for the NFB at Canada House. The NFB was also recognized at the Origins – Festival of First Nations, the UK's first festival of First Nations creative arts, with a special tribute to Alanis Obomsawin. That same month, Evelyn Lambart and Norman McLaren's classic ***Begone Dull Care*** was screened at London's Royal Festival Hall, while in the fall, the NFB was honoured with a retrospective at the Darklight Festival in Dublin.

The NFB's expanding presence in China was underscored through two seventieth anniversary-related events, a tribute to the NFB at the Sichuan TV Festival, and screenings organized by Beijing Channel Zero Media. In Latin America, a retrospective of NFB animation was presented at Expotoons in Buenos Aires, Argentina.

/ CREATIVE LEADERSHIP AND PROGRAMMING EXCELLENCE

The NFB wrapped up its seventieth anniversary year in 2009/2010 with tributes across Canada and around the world. But the greatest tribute to NFB innovation and excellence last year came in the form of our new productions, which continued to demonstrate our leadership in animation, documentary and digital media. In 2009/2010, the NFB once again led the way in producing groundbreaking works that explore issues that matter to Canadians, strengthening Canada's reputation worldwide as a source of innovative and socially relevant cinema and new media.

There were 112 original productions and co-productions completed in 2009/2010, up from just over ninety the year before. Our productions last fiscal year also included nine web projects, which featured 140 original films for the web.

It was also a year in which we continued to make good on our commitment to reflect the diverse face of Canada. Fully one half of our film productions were created by Aboriginal filmmakers and other culturally, regionally and linguistically diverse Canadians, as well as people with disabilities; for our web productions, that figure rose to 69%. These statistics prominently include filmmakers from official language minority communities (OLMCs), with thirty-one out of 112 original productions completed by OLMC filmmakers in 2009/2010, along with twenty-five out of 140 original films for the web.

DISTINCTIVE DOCUMENTARIES

The NFB completed fifty-one documentaries in 2009/2010: these films explored a range of issues and concerns, and celebrated Canadian excellence and achievement across a wide spectrum of fields.

The true North

Canada's North is on the frontlines of a range of key issues: sovereignty, climate change, resource development, culture, and more. NFB filmmakers reflected these priorities in 2009/2010, with major new works.

Arctic Circle combines HD footage from some of the world's most desolate and stunning locations with computer graphics to offer a truly circumpolar look at sweeping changes now underway in the Arctic. This two-part series was co-produced by the NFB with NHK (Japan), and co-directed by Wally Longul, Takashi Shibasaki and Atsushi Nishida.

No Canadian writer has played a greater role in creating a sense of connection to the Canadian North than Farley Mowat. In ***Finding Farley***, Leanne Allison and Karsten Heuer journey overland from Calgary to Cape Breton on an amazing five thousand-kilometre odyssey to retrace his literary footsteps. Awards for this acclaimed NFB production include the Grand Prize and People's Choice awards at the Banff Mountain Film Festival, and the Best Canadian Film Award at the Vancouver International Mountain Film Festival.

Co-produced by Les Productions Virage and the NFB, ***Martha qui vient du froid (Martha of the North)*** by Marquise Lepage chronicles the true story of Martha Flaherty, the granddaughter of Robert Flaherty, the mythic filmmaker who directed *Nanook of the North*, the first film ever made about the Inuit. In the mid-1950s, Martha and her family were relocated to the Far North, where daily life was often a battle to stay alive.

Celebrating Canadian creativity

Through their talent and dedication, Canadians have achieved greatness in every range of creative endeavour. As Canada's public producer, the NFB works to ensure that these individuals and their achievements get the recognition they deserve—here at home and around the world.

Thirty years after Antonine Maillet received the Prix Goncourt for her novel *Pélagie-la-Charrette*, the Acadian author remains the only Canadian to have won this prestigious honour. The NFB celebrated the life and work of this world-renowned artist with ***Antonine Maillet – Les possibles sont infinis (Antonine Maillet – The Possibilities Are Endless)***, directed by Ginette Pellerin and co-produced by the NFB and Améri Ka Productions. The film was screened throughout the Acadian region, in Montreal, Toronto and France, and received a national telecast on Radio-Canada and RDI.

For the second consecutive year, the NFB brought together acclaimed filmmakers and NFB producers to craft a series of short signature works honouring the laureates of the Governor General's Performing Arts Awards, creating a lasting cinematic legacy. In 2009/2010, we honoured laureates R. Murray Schafer, Clémence DesRochers, Robert Lepage, Édith Butler, Peggy Baker, George F. Walker, Paul Gross and James D. Fleck.

Dans le ventre du Moulin (The Image Mill Revealed) documents the final months leading up to *The Image Mill*, a spectacular public art project by Quebec City-born playwright, actor and film director Robert Lepage and Ex Machina. Created to help celebrate the four-hundredth anniversary of Quebec City, *The Image Mill* was projected onto grain silos in Quebec's Old Port, using images from the NFB archives. ***Dans le ventre du Moulin*** was directed by Marie Belzil and Mariano Franco, and co-produced by Les Productions du 8e art and the NFB.

Winner of the Golden Dove Award at the International Leipzig Festival for Documentary and Animated Film, Shira Avni's ***Tying Your Own Shoes*** is an animated documentary about the lives of four artists with Down syndrome.

In the world's artistic landscape, direct cinema pioneer Pierre Perrault's work stands alone, encompassing over half a century of history, from poetry and prose to radio, film and theatre. ***L'œuvre de Pierre Perrault/Pierre Perrault Film Works*** brings together all of Perrault's films in a remastered, five-volume DVD box set that includes films subtitled in English for the first time and never-before published documents.

Finally, as the 2009/2010 fiscal year drew to a close, ***The Socalled Movie*** had its world premiere at the SXSW festival in Austin, Texas. The film is a kaleidoscopic portrait of Montreal-based artist Socalled, a.k.a. Josh Dolgin, a multidisciplinary musician who creates a unique blend of klezmer, hip hop and funk. ***The Socalled Movie*** is directed by Garry Beitel and co-produced by reFrame Films and the NFB.

Exploring contemporary issues

In 2009/2010, NFB documentaries explored a wide range of social and environmental issues: protecting our environment, confronting racism, child poverty and spousal abuse, as well as understanding the roots of international conflict.

Two documentaries from Quebec looked at what can be done to meet our environmental challenges. In ***Les porteurs d'espoir (Hope Builders)***, legendary filmmaker Fernand Dansereau examines a new teaching method aimed at helping children to better identify and resolve problems. In Sylvie Van Brabant's ***Earth Keepers/Visionnaires planétaires***, Quebec environmental activist Mikael Rioux introduces viewers to seven visionaries with concrete solutions to ecological problems. This Productions du Rapide-Blanc/NFB co-production opened theatrically in Montreal and Quebec City following its world premiere at the Festival du nouveau cinéma, and was also named best Canadian long-form film at the Planet in Focus Film Festival in Toronto.

Work For All is a collection of eleven short films created to encourage discussion and dialogue on the issue of racism in the workplace, produced by the NFB with the participation of Human Resources and Skills Development Canada. Beginning March 21, 2010, on the International Day for the Elimination of Racial Discrimination, the NFB also launched five new films on the ***Work For All*** website <workforall.nfb.ca>, as part of a national ten-week event combining online videos, blogging and activities in Canadian cities. ***Work For All*** featured documentaries by Tetchena Bellange (***Doctors Without Residency***), Nadia Myre (***As I Am***) and Elizabeth St. Philip (***The Colour of Beauty***), a "mockumentary" by Cal Garingan (***Jaded***), and an animated short directed by Claire Blanchet (***The Interview***).

Four Feet Up looked at how child poverty persists in Canada, even amid the plenty of Nova Scotia's Annapolis Valley. Directed by Nance Ackerman, ***Four Feet Up*** was screened in six Canadian cities on November 24, 2009—the twentieth anniversary of the House of Commons' promise to eliminate child poverty in Canada. Distinguished NFB filmmaker Alanis Obomsawin explored the issues of academic freedom and public accountability for institutions of learning in ***Professor Norman Cornett: 'Since when do we divorce the right answer from an honest answer?'***, which premiered at the Hot Docs festival.

Namrata is a short documentary by Shazia Javed about Namrata Gill, a Punjabi woman who endured years of physical and emotional abuse by her husband and in-laws. One of the real-life inspirations for Deepa Mehta's NFB co-produced feature film ***Heaven on Earth***, ***Namrata*** helped open the door to discussions on domestic violence amongst Canadians from culturally diverse communities.

Paul Cowan's ***Paris 1919,*** co-produced by the NFB and 13 Production, combined documentary and drama to recreate the world-changing Paris Peace Conference, whose effects continue to be felt to this day. Inspired by Canadian historian Margaret MacMillan's best-selling book, ***Paris 1919*** won the award for History & Biography program at the Banff World Television Festival.

With Canada working to maintain a more secure future for the Afghan people, the NFB's DVD box set ***The Many Faces of Afghanistan*** brought together four documentaries that offer a human perspective on this complex, diverse and embattled country. Copies were distributed to Canadian Embassies worldwide, in order to raise awareness of Canada's engagement in Afghanistan.

INTERACTIVE PRODUCTIONS

This is the first time interactive projects have their own section within the Creative Leadership and Programming Excellence chapter of the NFB Annual Report—an indication of the growing importance of digital programming at the NFB. In all, we released nine web productions in 2009/2010, including three by emerging media makers.

Highlights included ***GDP – Measuring the human side of the Canadian economic crisis/PIB – L'indice humain de la crise économique canadienne*** <gdp.nfb.ca>, our first bilingual web documentary—a pan-Canadian project that bears witness to the human impact of the most severe downturn since the Great Depression. Under the direction of documentary filmmaker Hélène Choquette, and with the participation of over thirty gifted filmmakers and photographers across Canada, ***GDP/PIB*** combines documentary shorts and photo essays to form

> **"A bold experiment . . . rolling out content in near 'real-time' is more interactive and feels more organic to the web than the classic documentary approach."**
>
> _ANDREA PITZER, Harvard University's Nieman Foundation for Journalism, on ***GDP/PIB***

a mosaic of how Canadians are experiencing the crisis. The project attracted several thousand followers on Facebook, Twitter and other social networks, many of whom contributed their own material, enriching the overall experience. When ***GDP/PIB*** wrapped up in September 2010, it featured more than two hundred original films and photo essays, constituting an invaluable audiovisual record of a pivotal time

in the life of Canada. ***GDP/PIB*** received the *Applied Arts* Magazine Interactive Award, as well as the NUMIX Award—the first awards for excellence in multimedia production in Quebec—in the Original Production: News and Magazine category.

Waterlife Interactive <waterlife.nfb.ca> is a web project inspired by the Primitive Entertainment/NFB co-produced documentary ***Waterlife***, directed by Kevin McMahon. An immersive exploration of the Great Lakes, the last great supply of fresh drinking water on Earth, ***Waterlife*** Interactive was produced by the NFB and designed by Jam3Media. It received the 2010 Webby Award in the category of Documentary, Individual Episode. It was also honoured with the Best Cross-Platform Project award at the Canadian New Media Awards and the City of Karlsruhe Prize at the BaKaFORUM 2010 TV and Media Forum in Karlsruhe, Germany, recognizing the best educational, societal or science multimedia projects.

100 mots pour la folie <malajube.nfb.ca> is an interactive music video—the first such work on the NFB's interactive platform. Created by director Ghassan Fayad of Kung Fu Numerik in collaboration with Montreal band Malajube, this innovative project lets site visitors create a unique video clip utilizing visuals from the NFB's archives, which span more than seventy years of production.

Another NFB Quebec production, ***Écologie sonore*** <ecologiesonore.nfb.ca>, was conceived and produced by Hugues Sweeney and designed by TOXA. In this documentary web project, four soundscapes create a unique experience and a playful multimedia journey, offering sensitive insights into how our world has become increasingly noisy.

Launched in September 2009 at the Pacific Cinematheque in Vancouver, ***Playing It Safe*** <playing-it-safe.nfb.ca> is a web project for young people at risk by young people at risk, initiated by Edmonton filmmaker Terri Wynnyk, and developed by the NFB in partnership with the YouthCO AIDS Society, iHuman and the Youth Restorative Action Project.

AUTEUR ANIMATION

NFB artists completed forty-five short animated works in 2009/2010, films that continued to enhance the NFB and Canada's reputation around the world as a source of innovative, visionary animation.

One of the NFB's most acclaimed and beloved animators, two-time Oscar nominee Cordell Barker, was back in 2009/2010 with ***Runaway***, a short film that was almost prescient in seeming to predict the global economic crisis. Produced in Cordell's hometown of Winnipeg, ***Runaway*** captured more than a dozen awards, including a Special Jury Award from the Annecy International Animated Film Festival.

Chris Lavis and Maciek Szczerbowski, creators of the Oscar-nominated short *Madame Tutli-Putli*, completed ***Higglety Pigglety Pop! or There Must Be More to Life***, their new puppet-animated work based on the book of the same name by Maurice Sendak, featuring the voices of Meryl Streep and Forest Whitaker and produced by the NFB in association with Warner Home Video.

In his experimental short ***Mamori***, artist Karl Lemieux worked with avant-garde composer Francisco López, a specialist in field recordings, to transform images and sounds from the Amazon rain forest into an intense sensory experience. The film had its world premiere at the Musée d'art contemporain de Montréal, before opening at the prestigious International Film Festival Rotterdam.

Released in late 2009/2010, Claude Cloutier's ***The Trenches/La tranchée*** is the intense cinematic tale of a young World War I soldier that combines archival images with ink-and-brush artistry, while ***Lipsett Diaries/Les journaux de Lipsett*** takes us into the world of legendary NFB experimental filmmaker Arthur Lipsett, in a collaboration between animator Theodore Ushev and Ottawa-based animation critic and historian Chris Robinson.

THE SPINE / Chris Landreth

This year also saw the launch of the DVD box set ***Jacques Drouin – Œuvre complète sur écran d'épingles/Jacques Drouin – Complete Pinscreen Works***, compiling the work of this pioneer in the legendary Alexeïeff-Parker pinscreen process, and ***Animation Express***, a collection of over two dozen recent works from our animation studios in a DVD and special Blu-ray Edition.

ABORIGINAL FILMMAKING

The NFB worked with Aboriginal artists and filmmakers across a wide range of genres in 2009/2010, encompassing documentary, animation, drama, experimental and multidisciplinary projects, and including our first 3D stereoscopic Aboriginal work. It's all part of the NFB's leadership in producing works by Aboriginal directors, and helping to share their perspectives with audiences across the country and around the world.

Thirteen First Nations and Inuit artists and filmmakers from across Canada created films for ***Vistas***, a collection of short works exploring the theme of nationhood. The collection featured the directorial talents of Shane Belcourt (***Boxed In***), Marie Burke (***Carrying Fire***), Tracey Deer (***Crossing the Line***), Jerry Evans (***Red Ochre***), Zoe L. Hopkins (***Button Blanket***), Lisa Jackson (***The Visit***), Melanie Jackson (***Dancers of the Grass***), Adam Jones (***Wave a Red Flag***), Shannon Letandre (***Trapper***), Diane Obomsawin (***Walk-in-the-Forest***), Alan Syliboy and Nance Ackerman (***Little Thunder***), Doug Smarch (***Ignition***) and Jobie Weetaluktuk (***InukShop***). ***Vistas*** comprised a staggering array of techniques and styles, including drama and non-fiction, stop-motion and CGI animation, multimedia and 3D live action directed by Canada Award winner Tracey Deer. ***Vistas*** was a collaboration of the NFB and APTN, with the participation of every production studio in the NFB's English Program, from Halifax to Vancouver. The films are featured at <NFB.ca>, as well as Digital Nations <digitalnations.ca>, originally created for the 2010 Cultural Olympiad.

Winner of the Alanis Obomsawin Best Documentary Award at the imagineNATIVE Film + Media Arts Festival in Toronto, Dennis Allen's ***CBQM*** looks at the vital role this Aboriginal radio station plays in the lives of the Teetl'it Gwich'in community in the Mackenzie Delta.

The Rezolution Pictures/NFB co-produced documentary ***Reel Injun*** explores the changing image of Aboriginal peoples in cinema, from the silent era to today. Directed by Cree filmmaker Neil Diamond, ***Reel Injun*** was distributed theatrically in Canada last fiscal year by Domino Films, following its world premiere at the Toronto International Film Festival.

The 2009/2010 year was also notable for the launch of the Productions Totam/NFB co-production ***Wapikoni – Escale à Kitcisakik (Wapikoni – Encounter in Kitcisakik)***, a feature documentary by Mathieu Vachon exploring the work of the Wapikoni mobile production studio, which travelled to Aboriginal communities across northern Quebec with the support of the NFB. Upon its premiere at the Festival du nouveau cinéma in October of 2009, the *Montreal Gazette* gave it four stars, calling it "A film testifying to the resilience of First Nations youth and the transformative power of creation."

No discussion of Aboriginal filmmaking would be complete without mentioning Alanis Obomsawin: iconic filmmaker and artist, and Officer of the Order of Canada. In April of 2009, Ms. Obomsawin was honoured by Hot Docs with a richly deserved Outstanding Achievement Award.

EXPERIMENTAL CINEMA

In 2009/2010, the NFB provided emerging and established filmmakers and artists the opportunity to create works that pushed the boundaries of cinema—cutting edge works that could only have been realized within the unique creative environment of the NFB.

> "I lost myself for hours, days even, among those dreamy images, constantly finding shots and sequences I'd have been very proud to have created myself. So I had to content myself with including them in this new Film Board project, and hopefully magicking together a framework that was worthy of them."
>
> _GUY MADDIN on the NFB archives

Filmed in Winnipeg to mark the seventieth anniversary of the NFB, Guy Maddin's ***Night Mayor*** paid tribute to the NFB's role in creating a sense of what it means to be Canadian, through a fabulist reimaging of our mission, fusing Canadian movie mythmaking with the iconic Northern Lights. Winner of the award for Best Experimental Short at the South by Southwest Festival, ***Night Mayor*** was in part inspired by hours the filmmaker had spent poring over material in the NFB's archives for his acclaimed feature *My Winnipeg*.

Filmmakers Julia Kwan, Murray Siple, Scott Smith and Chloé Leriche were also inspired by Canadian images and stories to create experimental works. Their inspiration came from videos and texts submitted by Canadians across the country to ***Canada CODE***, which was the centrepiece of the NFB's participation in the 2010 Cultural Olympiad. The Pacific and Yukon Centre in Vancouver produced Kwan's ***Blossom***, Siple's ***Cold Fronts*** and Smith's ***Where Do I Start?***, with the NFB French Program producing Leriche's ***Soleils bleus* (*Blue Suns*)**. These experimental short films were featured both online and at Olympic venues and CODE LIVE exhibition sites in a program of shorts commissioned by VANOC.

2009/2010 was also a year that saw renowned artists working with the NFB to create groundbreaking views of Canadian urban life. ***Cold Morning***, by visual artist Mark Lewis, is a trilogy of short films exploring well-known Toronto urban landscapes in winter, creating a tableau of images both familiar and elusive. This NFB co-production premiered at the Toronto International Film Festival and was commissioned by the Justina M. Barnicke Gallery to represent Canada at the prestigious Venice Biennale. In 2009/2010, we also completed work on ***Glimpses/ Impressions***, filmmaker Jean-François Pouliot's immersive experience for the Canada Pavilion at the World Expo 2010 in Shanghai, which utilizes three thousand animated photos over a large 150-degree screen to put visitors in the heart of a composite Canadian city.

SPECIAL EVENTS AND MILESTONES

Honours for Norman McLaren

In 2009/2010, ***Neighbours/Voisins*** by NFB animation founder Norman McLaren was added to the United Nations Educational, Scientific and Cultural Organization's (UNESCO) Memory of the World Register, listing the most significant documentary heritage collections in the world, including such eminent works as the Gutenberg Bible and the original manuscript of the Ninth Symphony by Ludwig van Beethoven.

It was also the year in which Norman McLaren was inducted into the Canadian Film and Television Hall of Fame, at a ceremony in September 2009 during the Toronto International Film Festival.

More milestones

In addition to our seventieth, 2009/2010 marked the thirty-fifth anniversary of the Acadia Studio in Moncton. The studio was established in 1974 with the support of Acadian filmmaker Léonard Forest, who will now be honoured every year at the Festival international du cinéma francophone en Acadie through the Prix La Vague/ Léonard Forest for the best Acadian medium-length and feature film.

INITIATIVES FOR EMERGING FILMMAKERS

In 2009/2010, Canada's public producer continued to play a lead role in developing new generations of Canadian film and media makers, with programs that helped to promote and strengthen Canada's creative economy. We conducted twenty-five talent-nurturing initiatives for emerging film and media makers in 2009/2010, providing professional mentoring for more than 253 Canadians. Of these, more than 190 participants were from culturally, regionally and linguistically diverse communities, including Aboriginal and disabled professionals.

The digital component of these mentorship programs expanded significantly last year, reflecting how media is being created and shared in our new media age. Improved NFB programs are helping to ensure that Canadian creators have the tools they need to succeed in a highly competitive marketplace, on digital and cross-media platforms.

First Person Digital <firstpersondigital.ca> is a collaboration between the NFB English Program's Quebec Centre and Studio XX, offering training and production for women exploring new approaches to storytelling in multimedia, and made possible by the financial assistance of the Department of Canadian Heritage through the Official Languages Support Programs' Cultural Development Fund. After two rounds of jury selection, six projects were chosen, with final works premiering on November 18, 2010 at Studio XX's HTMlles Festival of Media Art and Digital Culture.

In 2009/2010, we introduced a new category for digital media content in our Calling Card program, an NFB/TVO joint initiative for emerging documentary filmmakers in Ontario. Our program winners were ***Unheralded***, a television documentary by Aaron Hancox and Allie Caldwell, and ***The Next Day***, a new media project created by Shahid Quadri and produced by Alex Jansen.

Digital media—specifically, stereoscopic 3D technology—also had a huge impact on our Hothouse program for emerging animators <films.nfb.ca/hothouse>, now in its sixth year. We added a whole new dimension in 2009/2010: for the first time, Hothouse films were produced in stereoscopic 3D. The response was enormous, with the NFB's Animation Studio receiving a record 186 proposals. Six participants from Calgary, Toronto, Winnipeg and Montreal took part.

In October of 2009, we introduced New Screen, an initiative for emerging filmmakers in Newfoundland and Labrador, in partnership with the Newfoundland and Labrador Film Development Corporation. New Screen is designed to encourage and develop emerging filmmakers and digital media makers interested in exploring short formats, across a variety of screens, including digital platforms.

Also in the fall, the NFB, Agentic Communications, BC Film and the SFU Praxis Centre for Screenwriters launched Melting Silos, a concept development project with the participation of Telefilm Canada's New Media Fund – Sectoral Assistance. The goal of the Melting Silos program is to connect local filmmakers and new media talent and facilitate the process of developing material specifically for the web.

Other NFB digital mentorship initiatives included Social Media for Filmmakers, a series of workshops in Calgary and Edmonton presented by our North West Centre, as well as My Tomorrow, a digital storytelling workshop for youth with developmental disabilities, presented by the NFB Pacific and Yukon Centre in collaboration with Kickstart (formerly the Society for Disability Arts and Culture) and the Burnaby Association for Community Inclusion. NFB Quebec Centre producer Kat Baulu also selected three finalists for the DOC ReBoot training program, providing filmmakers with mentorship from industry professionals on cross-platform documentaries.

In 2009/2010, we also announced the winner of the NFB New Media Pitch at the Banff World Television Festival. The winner received a co-production development deal from the NFB along with a scholarship to attend the Interactive Screen Program at The Banff Centre's renowned New Media Institute.

We partnered once again with the DOXA Documentary Film Festival in Vancouver on the Connexions Youth Forum, designed to foster documentary filmmaking and storytelling skills in youth between the ages of nineteen and twenty-six. In keeping with the forum's focus on gender equality, we worked with six young women whose short films were shown on the last evening of DOXA.

Internationally, the NFB was once again the sole Canadian partner in Content 360, MIPTV's Cross Media Festival, selecting the finalists for the category "Interactive documentaries on green issues." And for the fifth year running, the NFB launched its Online Short Film Competition at the Festival de Cannes, in partnership with the Short Film Corner and YouTube, with ten finalists selected from over 1,400 submissions from around the world.

TELEMELODIUM
NIGHT MAYOR / Guy Maddin

Official language minority communities

In 2009/2010, we offered eight mentorship initiatives benefitting 117 aspiring and emerging filmmakers from official language minority communities. Highlights included:

The new edition of our Tremplin competition <blogue.onf.ca/tremplin>, encouraging emerging filmmakers in Canada's minority francophone communities. Tremplin enables budding filmmakers to make a twelve- to fifteen-minute documentary short under professional conditions, and features training workshops by seasoned professionals on script development and, for the first time this year, film direction. In 2009/2010, the Festival international du cinéma francophone en Acadie singled out two Tremplin winners for honours: the audience award for best Canadian short film went to Yukon filmmaker Julie Plourde for her film ***Alanna***, and ***Habiter la danse (Inhabiting Dance)***, by Julien Cadieux of New Brunswick, won the best Acadian short film award.

Finalists were selected for Doc Shop 6, a documentary training program developed in partnership by the NFB and CBC for English-language CEGEP and university students in media programs in Montreal and Ottawa. This year, the program invited students to submit proposals for four-minute documentaries on the theme of "something positive, uplifting or empowering in my community." Twenty-three short films were completed and broadcast online at the NFB and CBC websites, as well as on CBC Television.

In February of 2009, after her year-long tour of Canada by rail, young Franco-Ontarian filmmaker Andréanne Germain presented her final short film on the NFB blog, Engage-toi! <blogue.onf.ca/engage-toi>, an initiative conducted with the participation of VIA Rail Canada. Andréanne had won the NFB's Engage-toi! competition the previous year.

CINÉASTES EN RÉSIDENCE

Attracting visionary film and new media makers to the NFB renews our talent pool and helps us remain a cutting-edge, creative laboratory for experimentation and innovation.

At the start of the 2009/2010 fiscal year, we announced the establishment of the NFB French Program's Cinéastes en résidence program, and acclaimed Quebec filmmakers Paule Baillargeon and Philippe Baylaucq were appointed to two-year terms.

On November 3, 2009, we also watched with pride as Paule Baillargeon accepted the Prix Albert-Tessier, Quebec's highest film honour, at the Quebec National Assembly for her outstanding career in cinema.

/ WIDE ACCESSIBILITY AND DEMOCRATIC ENGAGEMENT

Digital technology offered us exciting new avenues for engaging with Canadians in 2009/2010, providing greater access to NFB productions across a range of new platforms.

Overall, the NFB increased its Canadian audience base in 2009/2010, with an estimated 28.5 million total views via our education, institutional, television, online, mediatheque and community distribution channels, representing a 3% increase over 2008/2009 audiences.[1]

This increase was due to rising Internet audience views: another indication of the importance of digital media to the NFB. These new platforms serve as a complement to the NFB's strength in traditional distribution channels such as television and the educational/institutional markets, which still comprise a huge share of our total audience.

1 We have improved our audience measurement methodology for fiscal year 2009/2010, to place an emphasis on measuring active online *viewing* rather than web visits and traffic, when calculating our total Canadian audience across all platforms. In 2008/2009, our total estimated Canadian audience was reported to be 31,617,158. Using more precise metrics, this figure has now been revised to 27,826,512.

ONLINE ACCESSIBILITY

As Canadians continued to embrace digital media in 2009/2010, the NFB le way in offering quality Canadian content on new platforms. The NFB's Can the online views totalled over 2.8 million in 2009/2010, representing 10% of the Mian total Canadian audience for the year, with the vast majority of these view B's <NFB.ca>, which alone accounted for 2.5 million views. on

NFB.ca

In its first full year of operation, our <NFB.ca> Online Screening Room met more popular and critical acclaim. It was named one of the "Top 50 Canawith Websites" in November by Canada's Web50, a collective of Canadian crelian designers, marketing managers and online media buyers. On December 1tive Online Screening Room was selected as the Best Online Video Portal atour Canadian New Media Awards in Toronto, celebrating excellence in the Canthe digital media industry. lian

"The National Film Board of Canada (NFB) is renewing its connect with the public by taking advantage of the new technologies that han created a golden opportunity to introduce the classics of Canadre cinema to a whole new generation. A success story from any pon of view. nt

"One year after the NFB made a selection of its films available online, t success of the NFB Screening Room has exceeded all expectations.e

_ISABELLE PARÉ, "La vie heureuse de l'ONF en HD et en 3D," *Le Devoir*, January 21, 2010

Just two days later, <NFB.ca> tied for the Grand Prix in the Art and Culture Sites category at the Boomerang Awards, recognizing the best interactive media and websites by Quebec firms or institutions.

In January 2010, we marked the one-year anniversary of our Screening Room by introducing high-definition films online—and as a bonus for Canadians, added an online sampling of some of the NFB's recent experiments in stereoscopic 3D animation. We also introduced features that allowed users to share comments about films, in addition to other enhancements.

In a development that will have major implications for both our Screening Room and our role as a trusted supplier of quality Canadian educational resources, we reached agreements with the ministries of education for Ontario, British Columbia, New Brunswick and the Yukon to bring <NFB.ca> into Canadian classrooms.

Number of views of NFB productions at NFB.ca

	2009-2010	2008-2009
Canada	**2,487,156**	537,721
Worldwide	**1,876,207**	307,189
Total views	4,363,363	844,910

Our Canadian online audience spans the country, with the majority of views coming from Quebec (42%), followed by Ontario (30%) and British Columbia (12%). Overall, 58% of views were in the English language, while 41% were in French.

In addition to its Canadian audiences, <NFB.ca> attracted 1.9 million international views—led by the United States, with over 588,000 views—for a total of 4.3 million views globally.

Almost six hundred productions were added to <NFB.ca> and its French-language counterpart <ONF.ca> last fiscal: 310 English-language productions and 281 films in French. By year's end, our Screening Room featured over 1,500 productions in all, including entire films, excerpts and trailers.

"The NFB success story is noteworthy for two reasons beyond the impressive statistics.

"First, the project is instructive from a public policy perspective. As NFB's content manager recently noted, the Screening Room 'puts the films back in front of the people who paid for them in the first place—Canadian taxpayers.

"Second, the NFB has demonstrated the potential of the Internet and new media to attract new audiences for Canadian content."

—MICHAEL GEIST, Canada Research Chair in Internet and E-commerce Law at the University of Ottawa, Faculty of Law.
"National Film Board unreels online smash hits," *thestar.com*, Feb 1, 2010

The French-language <ONF.ca> Screening Room plays a vital role in assuring the vitality of francophone culture online. It was the first platform in North America for viewing works in French by francophone creators. In 2009/2010, there were more than one million views of NFB French-language films on our Online Screening Room, representing over 40% of all Canadian views.

The Screening Room allows us to connect more directly with our audiences from official language minority communities, providing a rich viewing experience of the NFB's cultural content in both official languages. In 2009/2010, there were over 190,000 online views in English in Quebec, with over 177,000 French-language views from outside Quebec. One highlight in particular shows the Screening Room's value in promoting French-language culture in Canada outside Quebec: ***Un dimanche à 105 ans* (*A Sunday at 105*)**, a short film by emerging Acadian filmmaker Daniel Léger, broke Screening Room records when it logged 100,000 views in October of 2009. A Playlist was also created for the thirty-fifth anniversary of the Acadia Studio, putting all the studio's online productions into one popular and convenient location.

NFB iPhone app

Since its inception, the NFB has sought new ways to connect with Canadians, wherever they are. It's a search that has taken us far beyond the confines of traditional cinema, into church basements and community halls, classrooms and now, into the palm of your hand.

On October 21, 2009, the NFB launched its hugely popular NFB iPhone app, providing full and free viewing of hundreds of NFB productions streamed over WiFi, 3G and EDGE wireless networks—a Canadian film and entertainment breakthrough.

Our app was hailed by key technology site CNET as "ingenious" and "pure iPhone gold." Here at home, the *Toronto Star* wrote: "Simply laid out and smooth running, it's an amazing example of tech savvy and user-friendliness from one of this country's cultural institutions," while Toronto's *NOW* Magazine said "Awesome . . . so far, everything the NFB has done with new media has been golden." Bruno Guglielminetti, on <Radio-Canada.ca>'s *Le Carnet Techno*, also had high praise for our app: "I just love this app. . . . This week the National Film Board of Canada launched a cute little app which will captivate movie fans who own an iPod or an iPhone."

Tweets from Canadians about the NFB iPhone app:

"Possibly the greatest iPhone app ever: NFB Films. Watch 1000s of National Film Board of Canada movies. Best part? FREE!"

"I have NEVER wanted an iPhone . . . until now!!!"

"WOW this is very cool!"

In January 2010, the NFB's iPhone app was selected as one of the best apps of 2009 by iTunes Canada and named Best Use of Content in 2009 by TheAppleBlog. Two days after its launch on October 21, 2009, the NFB app was the third most downloaded application in Canada, ahead of such giants as Facebook and Skype.

WATERLIFE / Kevin McMahon

By the end of the fiscal year, a mere five months after its launch, the NFB app was downloaded over 170,000 times with more than 540,000 Canadian views. There were over 52,000 app downloads and 180,000 views by international users, for a global total of more than 222,000 downloads and 720,000 views. In all, Canadians accounted for 75% of all views and 77% of all downloads—a testament to the popularity of our new app, here at home.

At the start of the 2010/2011 year, the NFB iPhone app added to its honours with a nomination for Best Use of Mobile Video at the 14th Annual Webby Awards, the leading international awards honouring excellence on the Internet.

Digital distribution partners

Number of views of NFB productions online through partner sites (YouTube, Dailymotion)

	2009-2010	2008-2009
Canada	**339,616**	274,099
Worldwide	**5,216,372**	2,316,833
Total views	5,555,988	2,590,932

To accompany our success with our own online platforms, we also significantly expanded our digital reach through partner channels in 2009/2010.

March 2010 saw our first-ever film premiere on YouTube's Video on Demand service in the US, with the American launch of the reFrame Films/NFB co-produced documentary ***The Socalled Movie***, about Montreal klezmer/hip hop artist Josh Dolgin. It was the latest development in our partnership with YouTube, with the NFB already programming our own YouTube channel <www.youtube.com/nfb> and collaborating with YouTube on the online short film competition at the Festival de Cannes.

We continued to build content and gain viewers at our NFB channel on Dailymotion.com <www.dailymotion.com/nfb> and our dedicated NFB channels on both Rogers On Demand Online and Videotron's Illico. We also syndicated NFB films with a growing list of online partner channels: In demand, Snagfilms, Mercury Media, Acme and Ameba licensed a combined 235 titles last fiscal year. And in February 2010, over thirty NFB Acadian productions became available on CapTV, the French-language Internet television service of <CapAcadie.com>, to mark the thirty-fifth anniversary of the NFB's Acadia Studio.

These new channels contributed to a 24% increase in our online Canadian partner views in 2009/2010, which went up from almost 275,000 in the previous year to 340,000. Outside Canada, the growth was even more impressive: our international partner views more than doubled, from 2.3 million in 2008/2009 to 5.2 million this fiscal year.

NFB in the air

In 2009/2010, we concluded two key agreements to ensure that air travellers everywhere have access to quality NFB programming in-flight, bringing our rich collection to a whole new level.

In the final quarter of the year, Air Canada introduced the NFB Channel on more than two hundred planes with VOD capability, making NFB films accessible to approximately 17 million passengers travelling in Canada and around the world. The channel was launched in March and focuses on the NFB at the Academy Awards, offering Air Canada passengers such animated classics as *Ryan*, ***Runaway***, *The Cat Came Back* and *Bob's Birthday*, along with the Oscar-winning short documentary *Flamenco at 5:15*. Every month, 2.5 hours of new NFB programming will be available on Air Canada in English and French.

CELEBRATING CANADA

Bringing all Canadians into the Olympic spirit

As the world gathered in Vancouver for the 2010 Olympic and Paralympic Games, the NFB offered new ways for Canadians in every region to share in the Olympic spirit and celebrate Canada.

We were a major collaborator with VANOC in ***Canada CODE***, a national open-source online initiative that offered a digital dimension to the Cultural Olympiad, allowing Canadians everywhere to take part in creating a collective portrait of our country. A first for Canada and any Olympic Games, this online scrapbook by Canadians was available globally on the web and also on display at Games Celebration Sites in Vancouver, Whistler, Richmond and Surrey, BC.

To ensure that the greatest possible number of Canadians could participate, we offered over sixty ***Canada CODE*** Digital Storytelling workshops in schools and community centres across the country, including in official language minority communities. We also produced an educator's guide in partnership with VANOC and 2010 Legacies Now, providing ways to integrate ***Canada CODE*** and digital storytelling into school curricula.

Our online Playlist *Films for Change* <nfb.ca/playlist/films-change> highlighted the Games' theme of environmental sustainability. *Films for Change* was featured in the Canadian School Portal on the Vancouver 2010 Olympic and Paralympic Winter Games website, offering educators a way to integrate NFB documentaries on the environment in a range of subject areas.

The NFB showcased the work of Aboriginal filmmakers at the Games. We collaborated with APTN on our ***Vistas*** collection of short works by First Nations and Inuit artists, which was featured on both the NFB and Digital Nations websites, as well as in Vancouver at the Aboriginal Pavilion. Films from the NFB's Nunavut Animation Lab were also screened at Canada's Northern House, a centre that celebrated the cultural richness of the Yukon, Northwest Territories and Nunavut. The NFB also worked with the Rendez-vous du cinéma québecois et francophone de Vancouver to offer screenings of French-language productions, including ten NFB films.

Olympic visitors and Vancouver residents enjoyed NFB films during the Games at the NFB Cinema in the International Living Room of the Richmond Public Library, which offered themed programming for children in the morning and after-school periods and programming for adults in the afternoon and evenings. And for those who couldn't be present in the host city, we featured Olympic-themed programming on our Online Screening Room.

NON-THEATRICAL AND TELEVISION MARKETS

Number of television and non-theatrical views of NFB productions (Canadian audience)

	2009-2010	2008-2009
Television	**11,540,000**	11,889,000
Non-theatrical (educational and institutional sectors)	**13,715,053**	14,473,684
Total audience/views	25,255,053	26,362,684

Canadians continue to access NFB productions in great numbers via traditional distribution channels. The educational and institutional sectors of the NFB's Canadian non-theatrical audience totalled more than 13.7 million in 2009/2010, and Canadian television audiences numbered over 11.5 million.

While both of these traditional channels have declined slightly over the previous year—as more viewers chose to access us online—they still represented almost 90% of our total Canadian audience in 2009/2010.

With our growing slate of online offerings, we are well-positioned to ensure that the NFB stays connected as Canadians migrate to new forms of consumption.

A TRUSTED PARTNER WITH CANADIAN SCHOOLS

The expansion of <NFB.ca> into Canadian classrooms, through agreements with provincial and territorial ministries of education, will dramatically change the way Canadian educators and students alike make use of NFB resources. Thanks to these new agreements, an estimated 3.6 million Canadian students will have direct access to quality educational films at <NFB.ca>. In 2009/2010, we also added features to our website that increased its value to educators and pupils, including study guides featuring a wide variety of in-class activities.

Other key educational initiatives in 2009/2010 included the *Weight of the World*, a program run by Physical and Health Education Canada in partnership with the NFB. In 2009/2010, 123,000 students participated in the program, which utilized the NFB co-produced documentary *The Weight of the World* to raise awareness of childhood obesity, fitness and nutrition.

Also last year, ***Manawan & Lil'Wata***, originally conceived in the 1970s as a multimedia educational kit, was completely remastered to offer students a fresh look at Aboriginal ethnography and history.

CONNECTING WITH COMMUNITIES

Since the earliest days of the NFB, Canada's public distributor has worked to bring socially relevant cinema into communities, as a means of promoting dialogue on issues that matter and putting media-making skills within reach of more Canadians.

E-cinema

E-cinema helps us better serve Canadians by delivering a rich viewing experience on the big screen, using affordable digital technologies and the Internet, while providing access to more Canadians, particularly those in isolated or official language minority communities.

This year, the NFB continued its commitment to supporting the vitality of French language and culture in Acadia; using e-cinema technology, we provided sixty screenings in Moncton, Bouctouche, Caraquet, Edmundston and Kedgwick, New Brunswick to more than 2,900 people, offering them a diverse selection of documentary, animation and alternative drama productions. We also marked the second anniversary of Les Rendez-vous de l'ONF en Acadie, a twelve-week e-cinema program showcasing French-language NFB films.

In June of 2009, the NFB and the Shorefast Foundation announced a three-year partnership to establish Newfoundland and Labrador's first e-cinema installation—and our first English-language e-cinema community partnership—on Fogo Island. More than three decades ago, the NFB made a difference in the lives of Fogo Islanders with our legendary *Challenge for Change* series. Now, the NFB is bac in the community, with a sustained cultural investment that includes workshop for youth, filmmaker development initiatives, summer camp programs, productio funding, a film festival and more.

Community events

The NFB is continuously active in grassroots and community events acros the country. Notable community events in 2009/2010 included screenings in Calgar and Edmonton of Leanne Allison's ***Finding Farley***, a cross-Canada odysse following in the literary footsteps of Farley Mowat. ***Finding Farley*** proved a popula draw with Albertans, including a capacity crowd at Calgary's Plaza Theatre, an was also presented in the NFB's Green Screens program of environmental film at the Mediatheque in Toronto.

A full house turned out in Moncton for the premiere of Ginette Pellerin's ***Antonin Maillet – Les possibles sont infinis***, presented in French to an enthusiasti hometown audience, with the filmmaker and the Prix Goncourt-winning autho in attendance. The Moncton screening was the centrepiece of the film's Acadia tour, as part of Les rendez-vous de l'ONF en Acadie.

Nance Ackerman's NFB documentary ***Four Feet Up*** follows an eight-year-ol boy living below the poverty line amid the plenty of Nova Scotia's Annapolis Valley Released on the twentieth anniversary of a House of Commons pledge to eliminat child poverty, the film was featured in pan-Canadian screenings in the fall of 2009 and co-presented with local community groups.

The Viva Mantra Films/NFB co-produced documentary ***Warrior Boyz*** by Balji Sangra was shown in community venues and schools during May and June of 2009, to address the issue of youth gang violence in British Columbia, while the Broadway Theatre in Saskatoon hosted two screenings in late September of ***A Yea at Sherbrooke***, a film by Thomas Hale about artists using creativity to heal lives at a local long-term care facility.

FINDING FARLEY / Leanne Allison

Public events also played a key role in connecting the NFB with Canada's di innovation community, when ***Écologie sonore*** was unveiled at the Society for ital and Technology (SAT) in Montreal. ***Écologie sonore***'s launch at the SAT in M Arts 2010 featured several sound installations and was attended by participants rch the fields of electroacoustics, contemporary art, new media and the environme om nt.

National screening series

For the third consecutive year, the NFB offered Get Animated!, a Canada-wide se ries of free screenings, master classes and activities marking International Anima tion Day (October 28). In 2009/2010, free public screenings were presented in thir een Canadian cities: Victoria, Vancouver, Edmonton, Calgary, Winnipeg, Toro nto, Montreal, Halifax, along with Moncton and the other communities in the NF B's e-cinema network in Acadia. Highlights this past year included the participa tion of acclaimed animators Chris Landreth and Cordell Barker.

Highlighting its commitment to promoting francophone culture across Cana da, the NFB was once again a major partner in the Rendez-vous de la Francopho nie, presenting over 170 Canadian screenings, including special programs for child lren and families. The Rendez-vous is a key cultural asset for francophones and francophiles in Canada, with over 4,700 Canadians taking part in events this past year—joining thousands more around the world, as part of the Journée internationale de la Francophonie (March 20).

Mediatheques

Located in the heart of Montreal's Quartier des spectacles and Toronto's Entertainment District, our public access facilities offer screenings, workshops and special events, and are a popular draw for schools looking for unique hands-on experiences in media literacy, animation and more. We also hosted 670 public and private screenings at the CineRobotheque last year, along with 467 screenings at the Toronto Mediatheque.

Praise for Mediatheque educational activities from teachers:

"This is an outstanding program! I appreciate all your efforts, particularly your patience with the kids. You worked so well with them. The kids had a blast . . . as did the teachers."

"The instructors were excellent and I was amazed at how much the students were able to accomplish in just four hours. It was one of the best field trips I've ever booked."

Praise for the Mediatheque Summer Institute:

"Your education program for teachers rocks! Can't say enough about the quality people employed at the TO Mediatheque facility."

Toronto

Key events in Toronto included the premiere of ***Tying Your Own Shoes***, Shira Avni's award-winning NFB animated documentary on young artists with Down syndrome. Presented in partnership with the Down Syndrome Association of Toronto, Special Olympics Ontario, Abilities Arts Festival and Drama*Way*, a theatre for special needs, this event combined screenings, workshops and a Q&A recorded for webcasting.

CineRobotheque: Training sessions for teachers and students

"It's a madhouse here . . . All the teachers are clamouring for their CineRobotheque schedules and passes, even the librarian. Not to mention the students . . . Thank you!"

"Thank you again for yesterday's training session. The ten primary school teachers greatly appreciated your warm welcome and professional approach. They are now eager to apply what they learned in their own classrooms. Looking forward to seeing you at the conference!"

The Mediatheque in Toronto hosted a sneak preview of the ***Work For All*** films, along with a panel discussion exploring innovative ideas for anti-racism education with digital and social networking tools. Other highlights at the Toronto Mediatheque in 2009/2010 included our Green Screens program, pairing NFB films about the environment with expert speakers.

In July of 2009, we offered the first-ever NFB Mediatheque Summer Institute: a three-day program that teaches educators how to integrate film and digital media in class. Last year, the Mediatheque also became one of just five pick-up locations in the Greater Toronto Area for the Institute for Canadian Citizenship's Cultural Access Pass program, which invites new Canadians to visit our cultural institutions.

Activities for our francophone clients in Toronto featured fourteen public screening programs, including our Ciné-Jeudi series, as well as a master class for emerging francophone filmmakers by Michel Brault, one of the legends of Quebec and Canadian cinema.

Montreal

Working in association with the Montreal police force, the RCMP and the Batshaw Youth and Family Centres, the CineRobotheque in Montreal presented a ten-day run of Hélène Choquette's documentary ***Avenue Zéro (Avenue Zero)***, a wakeup call that explores how human trafficking is taking place here in our cities, accompanied by a discussion at its opening night presentation on January 21, 2010.

For Black History Month, activities included a screening and discussion of Hubert Davis's ***Invisible City***, in collaboration with Coup de pouce jeunesse Montréal-Nord.

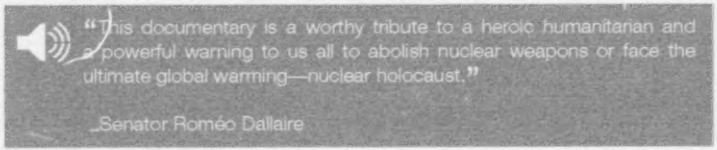
The CineRobotheque hosted events and retrospectives exploring key moments in the life of the city and province, including the twentieth anniversary of the Polytechnique massacre, the tenth anniversary of the death of Pierre Perrault, and the passing of Gilles Carle, last fall.

Last year, our educational events at the CineRobotheque reached more than 28,000 clients—both on-site, and well beyond—and almost one thousand educators took advantage of our filmmaking workshops. Working in partnership with the Ministère de l'Éducation, du Loisir et du Sport du Québec, we offered customized training for teachers and students from disadvantaged districts in Montreal. The CineRobotheque also introduced Stop Frame, a new program of animation workshops for schools.

MAJOR INTERNATIONAL SCREENINGS

The NFB documentary ***The Strangest Dream***, directed by Eric Bednarski, explores Canadians' concerns about the proliferation of nuclear weapons. Last year, screenings of the film helped to reflect those concerns while encouraging hope through the example of morally engaged scientists and citizens.

In April, ***The Strangest Dream*** was screened at the European Parliament in Brussels, the Imperial War Museum in London, the 58th Pugwash Conferences on Science and World Affairs in The Hague and the Royal Society of Edinburgh. On May 4, 2009, the film was presented at the United Nations in New York City,


"This documentary is a worthy tribute to a heroic humanitarian and a powerful warning to us all to abolish nuclear weapons or face the ultimate global warming—nuclear holocaust."
_Senator Roméo Dallaire

on the opening of the Third Session of the Preparatory Committee for the 2010 Nuclear Non-Proliferation Treaty Review Conference. Present at the screening was NFB commissioner Tom Perlmutter, Sergio Duarte, the United Nations High Representative for Disarmament Affairs, and Mr. Jayantha Dhanapala, president of Pugwash Conferences on Science and World Affairs, along with NGOs representing over sixty organizations and representatives from 192 member states. In the fall of 2009, the Nobel Museum in Stockholm acquired ***The Strangest Dream*** for its screening program.

Here at home, an extensive pan-Canadian tour included the National Capital Region on May 26, 2009, where the film was screened at the Canadian Museum of Civilization by the Canadian chapter of Parliamentarians for Nuclear Non-proliferation and Disarmament.

NFB AT FILM FESTIVALS

The NFB added to its track record of success at festivals in Canada and beyond, with over eighty awards and honours. Film festivals offered Canadians in communities large and small a rare opportunity to experience their national cinema on the big screen and take part in discussions with filmmakers, while internationally, the NFB's record of excellence focused attention on Canadian achievements.

Key awards won by the NFB

Highlights from 2009/2010 included the Hot Docs film festival, where the NFB again swept the awards for best Canadian feature documentaries, with top prizes for Kevin McMahon's Primitive Entertainment/NFB co-production ***Waterlife*** and Hubert Davis's Industry Pictures/Shine Films/NFB documentary ***Invisible City***. NFB filmmakers Brett Gaylor and Tracey Deer shared the Don Haig award for emerging filmmakers, while Alanis Obomsawin received the Hot Docs Outstanding Achievement Award.

At the Banff World Television Awards, two NFB co-productions featuring innovative fusions of documentary and drama received top honours: John Walker's ***Passage*** (PTV Productions/John Walker Productions/NFB) was named best Canadian film and Paul Cowan's ***Paris 1919*** (13 Production/NFB) won the Best History & Biography program award. The NFB also received an honorary Rockie on the occasion of its seventieth anniversary.

Festival premieres and special events

Guy Maddin's ***Night Mayor*** had its world premiere at the Toronto International Film Festival as part of a strong selection of NFB works, while five NFB co-productions had world premieres at the Montreal World Film Festival.

The Rencontres internationales du documentaire de Montréal presented eight NFB films, with the NFB awarding the first-ever Quebec/Canada Best Hope Award and becoming a principal partner in the fifth edition of the Doc Circuit Montreal documentary market.

At the Vancouver International Film Festival, the NFB was the focus of a seventieth anniversary retrospective, while premieres of locally produced NFB documentaries ***Finding Farley*** by Leanne Allison and ***This Land*** by Dianne Whelan brought attention to the richness and fragility of the Canadian landscape. The Calgary International Film Festival selected no less than twenty-six NFB films, in addition to two retrospective anthologies in honour of our seventieth.

In Atlantic Canada, the NFB's seventieth anniversary and our Acadia Studio's thirty-fifth were saluted with an impressive selection of sixteen documentaries and animated shorts at the Festival international du cinéma francophone en Acadie, while the Atlantic Film Festival in Halifax featured eight Atlantic premieres and the world premiere of Nance Ackerman's ***Four Feet Up***.

Digital awards in the last fiscal year included Canadian New Media Awards for Best Cross-Platform Project for ***Waterlife*** Interactive and the *Applied Arts* Magazine Interactive Award for ***GDP – Measuring the human side of the Canadian economic crisis/PIB – L'indice humain de la crise économique canadienne***. ***Waterlife*** Interactive also received a Web Award from the South by Southwest Festival in Austin, Texas and a City of Karlsruhe Prize for Best Educational, Societal or Scientific Multimedia Project from BaKaFORUM 2010 in Karlsruhe, Germany.

The NFB continued to collaborate with community festivals that reflect the diverse face of our nation today. In 2009/2010, our partnerships included Montreal's Vues d'Afrique Pan Africa International Film Festival, where we screened four NFB films and presented the award for best direction of an independent Canadian production, and the Vancouver Asian Film Festival, home to our NFB Best Canadian Short Film Award.

This was also a banner year for the NFB at Aboriginal film festivals in Canada, particularly at Toronto's imagineNATIVE Film + Media Arts Festival, where our participation included the opening night film ***Reel Injun*** (Rezolution Pictures/NFB), directed by Cree filmmaker Neil Diamond, premieres of NFB Aboriginal documentaries, dramas and animation, as well as an exclusive talk by NFB legend Alanis Obomsawin and the presentation of the Alanis Obomsawin Best Documentary Award.

/DIGITAL TRANSFORMATION

Digital technology is enabling audiences to watch, share and interact with audiovisual content as never before. Conventional producers, distributors and broadcasters must confront a truly revolutionary change in their business operations. The old ways of doing things no longer apply in the new media age, and significant investments in new technologies and work methods are required.

The NFB has traditionally been a pioneer in audiovisual content, in areas where standard business models don't yet exist. However, NFB leadership in this new media age won't happen without a significant commitment and investment on our part.

With this in mind, we are fully engaged in adapting our infrastructure and methods to meet the challenges and opportunities of the digital media age. Our goal is to make the experience of quality, home-grown cinema accessible to Canadians everywhere.

In 2009/2010, we took a number of key steps in our digital transformation, staking out leadership roles in the areas of restoration, conservation and digital accessibility, for the benefit of all Canadians.

Units digitized
as of March 31, 2010

Productions in MPEG 2 format for distribution on DVD	6,076
Productions in MPEG 4 format for use in NFB mediatheques in Montreal and Toronto	5,794
Production excerpts for the web	1,564
Complete productions for the web	3,121
Productions for mobile devices	1,669
Productions for e-cinema	281
Stock shots for NFB Images	21,462
Total units digitized	39,967

Productions accessible at <NFB.ca> and <ONF.ca>
as of March 31, 2010

Films in French	573
Films in English	643
Trailers and clips in French	111
Trailers and clips in English	229
Total	1,556

Preserving a national legacy

The NFB collection is a national cultural legacy, one which we are committed to sharing with Canadians and preserving for future generations. By the end of 2009/2010, we had digitized, restored and made accessible more of our growing library of 13,000 titles, with priority given to titles that are in highest demand by our clients and those most at risk of degradation.

In 2009/2010, we dedicated ourselves to transferring our entire library to a Digital Source Master (DSM) within four years. The digital equivalent of our works on film or video, DSMs will significantly contribute to the preservation of our audiovisual assets. In addition to creating DSMs, making our collection fully accessible across a broad range of digital platforms represents a massive undertaking. It will require

the creation of a Digital Master (DM) and a mezzanine file for each title of our collection. We estimate that it will take from five to seven years to fully digitize our active collection. As we complete this task, the NFB will be able to deliver its content through a myriad of platforms and formats.

To aid us in managing this growing digital archive, we signed a partnership agreement last year with Atempo Inc., whose Digital Archive system offers better and faster access to our digital collection, enhanced production workflows and improved data integrity.

Digital accessibility for Canadians

In 2009/2010, we continued to make more digital content available to Canadians across a range of platforms. Last year alone, 1,556 productions were available for online viewing at <NFB.ca>, with 872 productions in English and 684 in French.

At the CineRobotheque in Montreal and the Mediatheque in Toronto, 673 titles were added to the collection, for a total of 5,800 films.

We had also formatted more than 280 titles for our e-cinema network by the end of the fiscal year, in time for our expansion of the network to Fogo Island, Newfoundland and Labrador—our first English-language e-cinema community theatre in Atlantic Canada.

Research and development, new investments in technology

Digitization and archiving were at the heart of our research and development activities in 2009/2010, including R&D projects related to the development of the NFB digitization plan, deployment of the NFB digital archiving plan and Media Asset Management implementation (MAM). For MAM, we're working with partners to implement a strategy that can meet the challenges of a fully digital production and distribution environment.

Other digital R&D projects included the evaluation of 3D technologies and new areas in e-cinema deployment, with the goal of building on NFB leadership in the creative application of these technologies.

Also, the NFB acquired videoconferencing equipment for several more of our locations in 2009/2010, in an effort to reduce both our overall environmental impact and travel costs. To date, NFB offices in Vancouver, Toronto, Edmonton, Moncton and Montreal are equipped with this cost-efficient technology.

NFB Images

We continued to add and enrich our content at NFB Images <nfb.ca/images>, NFB's web destination for stock footage professionals. NFB Images gives researchers, producers, directors and editors the ability to view, edit and share stock footage from a century's worth of cinema—all online.

By the end of the 2009/2010 fiscal year, 32% of our stock footage library—totalling 1,161 hours—had been digitized for NFB Images, which includes 246 hours of high-definition material.

In November of 2009, we added our entire NFB Images database to <Footage.net>, the world's largest non-competitive aggregator of stock footage databases. The move greatly expands our reach and visibility in the $282 million worldwide footage marketplace.

We also laid the groundwork for a partnership with Radio-Canada, announced in April 2010. The NFB and Radio-Canada have joined forces to showcase over two thousand hours of new stock footage online, ensuring that filmmakers and their audiences have unparalleled access to the audiovisual history of Canada and Quebec, including a vast selection of francophone stock footage.

/ORGANIZATIONAL RENEWAL AND FIRM FINANCING

Organizational renewal is a priority—and an ongoing process—at Canada's public producer and distributor. We're working to better meet the needs of Canadians and the Government of Canada's sound management requirements, as well as respond to the challenges and opportunities offered by digital technology.

In 2009/2010, we took an in-depth look at all of our program activities as part of the federal government's Strategic Review, and the March 2010 Federal Budget concluded that our programs are aligned with the priorities of Canadians. While we're encouraged by the findings of this review, we know our commitment to improving our efficiency and effectiveness must be ongoing.

Working more efficiently and effectively

In 2009/2010, we completed our organizational restructuring, merging nine corporate branches into five in order to create a more efficient and effective organization, and better meet the challenges of the digital media age. We also restructured our production operations in Montreal, and Atlantic and Western Canada, in order to devote more resources to programming and work more closely with local film and digital media makers.

Our Prairie Centre in Winnipeg was reorganized to enhance our presence in the West, bring expertise in multi-platform digital production and increase funding for programming. While we continue to maintain a strong presence in Winnipeg as a producer, we're also opening a small office in Saskatchewan to meet a long-overdue need in that province's fast-growing audiovisual sector. New producers are being hired for the West, joining acclaimed animator Cordell Barker, who agreed to come on board as a creative consultant in 2009/2010, working with filmmakers in Manitoba and across the Prairies. Overall, infrastructure costs are being reduced by consolidating administrative duties for the western provinces in NFB's Edmonton studio.

We took similar steps to streamline our activities and work more closely with creative communities in Atlantic Canada. Producer Annette Clarke re-located from Halifax to her home province of Newfoundland and is now working with local film and media makers from a small NFB office in downtown St. John's, while Ravida Din is now the head of the Atlantic Centre.

Last fiscal year, the Institut du Nouveau Monde, a not-for-profit organization, began hosting the multimedia platforms CITIZEN*Shift* and Parole citoyenne. These platforms were created by the NFB in 2004, in the tradition of our *Challenge for Change* program of socially engaged filmmaking. It was always our goal that CITIZEN*Shift* and Parole Citoyenne would become self-sustaining. Today, they're thriving as independently produced and community driven destinations, creating a lasting legacy.

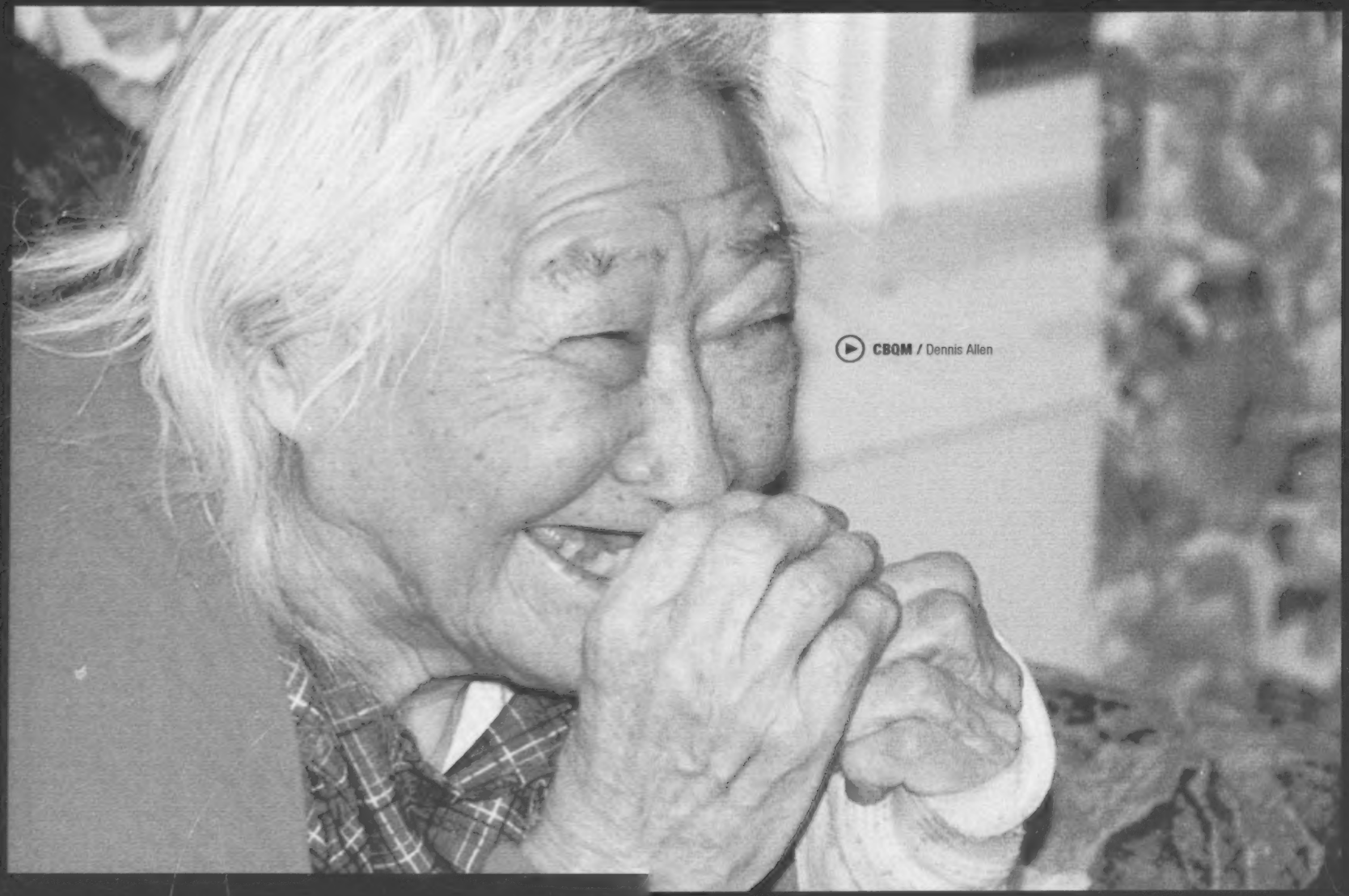
Better measurement and business practices

In 2009/2010, we continued to improve our performance management framework and make our data collection more rigorous. We also completed work on our Corporate Risk Profile, identifying how best to maintain workforce capacity and expertise, particularly with respect to highly skilled technical staff, and implemented competency profiling and workforce-planning initiatives.

Tough economic times mean that the NFB must work within a limited budget and carefully monitor expenses, while making every effort to strengthen revenues. As outlined in the previous section, we've been aggressive in tackling costs and improving efficiency in 2009/2010. We were also successful in increasing our revenue despite difficult market conditions, with overall NFB revenue up 7% over the year before, totalling $5,268,369.

Our institutional and educational sales remained fairly stable, down just slightly from the previous year. This resilience in our key non-theatrical market was due in part to new licensing agreements with provincial and territorial ministries of education for <NFB.ca>, as well as an institutional agreement with Les Ateliers Diffusion Audiovisuelle in France.

The NFB is a niche distributor, offering a unique slate of auteur-driven works each year, and such annual variations are inevitable. The past year was no exception. However, our revenue success stories in 2009/2010 did not come about by chance: they emerged out of decisions made at the NFB as part of our long-term strategic vision, and occurred in areas that, we believe, represent significant opportunities for future revenue growth.


CBQM / Dennis Allen

3/ Awards_Highlights

CARTS OF DARKNESS

DIRECTOR
Murray Siple
PRODUCER
Tracey Friesen (NFB)

2009 BEST DOCUMENTARY PROGRAM OR SERIES – NATURE/ENVIRONMENT/ ADVENTURE/SCIENCE/TECHNOLOGY
Leo Awards
Vancouver, Canada

CE QU'IL RESTE DE NOUS

DIRECTORS
Hugo Latulippe, François Prévost
PRODUCERS
François Prévost, Lucille Veilleux (Nomadik Films), Yves Bisaillon (NFB)

2009 BEST PICTURE EDITING: PUBLIC AFFAIRS, DOCUMENTARY PROGRAM (ANNIE JEAN)
Prix Gémeaux
Montreal, Canada

2009 BEST SCRIPT: DOCUMENTARY (FRANÇOIS PRÉVOST)
Prix Gémeaux
Montreal, Canada

CLUB NATIVE

DIRECTOR
Tracey Deer
PRODUCERS
Christina Fon, Linda Ludwick (Rezolution Pictures International), Adam Symansky (NFB)

2009 CANADA AWARD
Gemini Awards
Calgary, Canada

DRUX FLUX

DIRECTOR
Theodore Ushev
PRODUCER
Marc Bertrand (NFB)

2009 BEST SOUND
FANTOCHE International Animation Film Festival
Baden, Switzerland

2009 THIRD PRIZE
Animadrid
Madrid, Spain

EARTH KEEPERS/ VISIONNAIRES PLANÉTAIRES

DIRECTOR
Sylvie Van Brabant
PRODUCERS
Marie-France Côté,
Sylvie Van Brabant, Lucille Veilleux,
Peter Wintonick (Les Productions
du Rapide-Blanc), Patricia Bergeron,
Yves Bisaillon (NFB)

2009 BEST CANADIAN FEATURE DOCUMENTARY
Planet in Focus – International
Environmental Film & Video Festival
Toronto, Canada

FINDING FARLEY

DIRECTOR
Leanne Allison
PRODUCER
Tracey Friesen (NFB)

2009 GRAND PRIZE
Banff Mountain Film Festival
Banff, Canada

2009 PEOPLE'S CHOICE AWARD
Banff Mountain Film Festival
Banff, Canada

FLICKER

DIRECTOR
Nik Sheehan
PRODUCERS
Maureen Judge (Makin' Movies Inc.),
Anita Lee (NFB)

2009 BEST FILM ON ART
Era New Horizons
International Film Festival
Wroclaw, Poland

HA'AKI

DIRECTOR
Iriz Pääbo
PRODUCER
Michael Fukushima (NFB)

2009 GOLDEN NICA – COMPUTER ANIMATION/FILM/VFX
Prix ARS Electronica
Linz, Austria

HABITER LA DANSE

DIRECTOR
Julien Cadieux
PRODUCERS
Maryse Chapdelaine,
Murielle Rioux-Poirier (NFB)

2009 BEST ACADIAN SHORT FILM
International Francophone
Film Festival in Acadie
Moncton, Canada

HOW PEOPLE GOT FIRE

DIRECTOR
Daniel Janke
PRODUCERS
Svend-Erik Eriksen, Martin Rose (NFB)

2009 BEST SHORT DOCUMENTARY
imagineNATIVE Film +
Media Arts Festival
Toronto, Canada

2009 BEST ANIMATED SHORT
American Indian Film Festival
San Francisco, United States

INVISIBLE CITY

DIRECTOR
Hubert Davis
PRODUCERS
Hubert Davis (Shine Films),
Mehernaz Lentin (Industry
Pictures Inc.), Gerry Flahive (NFB)

2009 BEST CANADIAN FEATURE AWARD
Hot Docs
Toronto, Canada

JUNIOR

DIRECTORS
Isabelle Lavigne,
Stéphane Thibault
PRODUCERS
Johanne Bergeron, Yves Bisaillon (NFB)

2009 BEST DOCUMENTARY: SOCIETY
Prix Gémeaux
Montreal, Canada

MADAME TUTLI-PUTLI

DIRECTORS
Chris Lavis,
Maciek Szczerbowski
PRODUCER
Marcy Page (NFB)

2009 BEST VISUAL
FANTOCHE International
Animation Film Festival
Baden, Switzerland

LE MAGICIEN DE KABOUL

DIRECTOR
Philippe Baylaucq
PRODUCERS
Nathalie Barton (InformAction
Films Inc.), Patricia Bergeron,
Yves Bisaillon (NFB)

2009 BEST ORIGINAL MUSIC SCORE FOR A DOCUMENTARY (ROBERT M. LEPAGE)
Prix Gémeaux
Montreal, Canada

2009 OUTSTANDING CANADIAN DOCUMENTARY
ReelWorld Film Festival
Toronto, Canada

NIGHT MAYOR

DIRECTOR
Guy Maddin
PRODUCERS
Lindsay Hamel, Joe MacDonald (NFB)

2010 BEST EXPERIMENTAL SHORT
South by Southwest Film Conference and Festival (SXSW)
Austin, United States

PARIS 1919

DIRECTOR
Paul Cowan
PRODUCERS
Paul Saadoun (13 Production), Gerry Flahive (NFB)

2009 BEST HISTORY & BIOGRAPHY PROGRAM
Banff World Television Festival
Banff, Canada

PASSAGE

DIRECTOR
John Walker
PRODUCERS
Andrea Nemtin (PTV Productions Inc.), John Walker (John Walker Productions Ltd.), Kent Martin (NFB)

2009 BEST CANADIAN FILM
Banff World Television Festival
Banff, Canada

THE REAL PLACE

(Produced within the framework of the Governor General's Performing Arts Awards)
DIRECTOR
Cam Christiansen
PRODUCERS
David Christensen, Bonnie Thompson (NFB)

2009 BEST SHORT

2009 BEST SCREENWRITER, NON-FICTION UNDER 30 MINUTES (BLAKE BROOKER)

2009 BEST NARRATOR (JOHN MURRELL)

2009 BEST ORIGINAL MUSICAL SCORE, NON-FICTION (DEWI WOOD)

2009 BEST ANIMATOR OR MOTION CAPTURE GRAPHIC ARTIST (CAM CHRISTIANSEN)

Alberta Motion Picture Industry Association Awards
Edmonton, Canada

REEL INJUN

DIRECTORS
Catherine Bainbridge, Neil Diamond, Jeremiah Hayes
PRODUCERS
Christina Fon, Linda Ludwick (Rezolution Pictures International), Adam Symansky (NFB)

2009 HONOURABLE MENTION FOR THE ALANIS OBOMSAWIN BEST DOCUMENTARY AWARD
imagineNATIVE Film + Media Arts Festival
Toronto, Canada

RIP: A REMIX MANIFESTO

DIRECTOR
Brett Gaylor
PRODUCERS
Mila Aung-Thwin (EyeSteelFilm Inc.), Kat Baulu, Germaine Ying Gee Wong (NFB)

2009 AUDIENCE AWARD FOR BEST INTERNATIONAL DOCUMENTARY
Encounters South African International Documentary Festival
Cape Town, South Africa

2009 HONOURABLE MENTION
EBS International Documentary Festival
Seoul, Korea

ROBE DE GUERRE/ ROBES OF WAR

DIRECTOR
Michèle Cournoyer
PRODUCERS
Michèle Bélanger, René Chénier, Marcel Jean (NFB)

2010 BEST ANIMATION
Soirée des Jutra
Montreal, Canada

RUNAWAY/TRAIN EN FOLIE

DIRECTOR
Cordell Barker
PRODUCERS
Derek Mazur, Michael Scott (NFB)

2009 PETIT RAIL D'OR FOR BEST SHORT FILM
Cannes International Film Festival
Cannes, France

2009 SPECIAL JURY AWARD
Annecy International Animated Film Festival
Annecy, France

2009 BEST ANIMATION
New York City Short Film Festival
New York, United States

SLEEPING BETTY/ ISABELLE AU BOIS DORMANT

DIRECTOR
Claude Cloutier
PRODUCER
Marcel Jean (NFB)

2009 BEST ANIMATED SHORT
Genie Awards
Ottawa, Canada

2009 AUDIENCE AWARD
International Film Festival:
Etiuda & Anima
Krakow, Poland

THE SPINE

DIRECTOR
Chris Landreth
PRODUCERS
Steven Hoban, Marcy Page (NFB)

2009 GRAND PRIZE
CINANIMA International
Animated Film Festival
Espinho, Portugal

2009 BEST OF THE FEST
Melbourne International
Animation Festival
Melbourne, Australia

TIGER SPIRIT

DIRECTOR
Min Sook Lee
PRODUCERS
Ed Barreveld, Min Sook Lee (Storyline Entertainment Inc.), Anita Lee (NFB)

2009 DONALD BRITTAIN AWARD
FOR BEST SOCIAL/POLITICAL
DOCUMENTARY PROGRAM
Gemini Awards
Calgary, Canada

TYING YOUR OWN SHOES

DIRECTOR
Shira Avni
PRODUCER
Michael Fukushima (NFB)

2009 GOLDEN DOVE FOR
BEST SHORT DOCUMENTARY
DOK Leipzig – The International
Leipzig Festival for Documentary
and Animated Film
Leipzig, Germany

UP THE YANGTZE

DIRECTOR
Yung Chang
PRODUCERS
Mila Aung-Thwin, John Christou
(EyeSteelFilm Inc.),
Germaine Ying Gee Wong (NFB)

2009 BEST DOCUMENTARY
Genie Awards
Ottawa, Canada

VIVE LA ROSE

DIRECTOR
Bruce Alcock
PRODUCERS
Tina Ouellette (Global Mechanic Inc.),
Annette Clarke,
Michael Fukushima (NFB)

2009 HONOURABLE MENTION –
CANADIAN FILM INSTITUTE AWARD
FOR BEST CANADIAN ANIMATION
Ottawa International Animation Festival
Ottawa, Canada

WATERLIFE

DIRECTOR
Kevin McMahon
PRODUCERS
Kristina McLaughlin,
Michael McMahon
(Primitive Entertainment Inc.),
Gerry Flahive (NFB)

2009 SPECIAL JURY PRIZE –
CANADIAN FEATURE
Hot Docs
Toronto, Canada

/INTERACTIVE PRODUCTIONS

GDP – MEASURING THE HUMAN SIDE OF THE CANADIAN ECONOMIC CRISIS/ PIB – L'INDICE HUMAIN DE LA CRISE ÉCONOMIQUE CANADIENNE

DIRECTOR – COORDINATOR
Hélène Choquette
PRODUCER
Marie-Claude Dupont

2009 INTERACTIVE MEDIA: EXPERIMENTAL/ARTISTIC
Applied Arts Magazine
Toronto, Canada

NFB.CA

PRODUCTION MANAGER
Joël Pomerleau

2009 BEST ONLINE VIDEO PORTAL
Canadian New Media Awards
Toronto, Canada

2009 GRAND PRIZE (SHARED WITH *OSERAS-TU*) – ARTS & CULTURE SITES
Prix Boomerang
Montreal, Canada

WATERLIFE

DIRECTOR
Kevin McMahon
PRODUCERS
Kristina McLaughlin,
Michael McMahon
(Primitive Entertainment Inc.),
Gerry Flahive (NFB)

2009 MULTIMEDIA FEATURE PRESENTATION, SMALL SITE
Online Journalism Awards
Washington, D.C., United States

2009 BEST OF SHOW
Digital Marketing Awards
Toronto, Canada

2009 GOLD – ENTERTAINMENT, ARTS & TOURISM
Digital Marketing Awards
Toronto, Canada

2009 BEST CROSS-PLATFORM PROJECT
Canadian New Media Awards
Toronto, Canada

2010 CITY OF KARLSRUHE MULTIMEDIA PRIZE
BaKaFORUM 2010
Basel, Swizterland

2010 WEB AWARD IN THE ACTIVISM CATEGORY
South by Southwest Film Conference and Festival (SXSW)
Austin, United States

2010 ROBERT BROOKS AWARD FOR DOCUMENTARY CINEMATOGRAPHY
Canadian Society of Cinematographers
Toronto, Canada

1 2 3 4 5 6 7 8 9 10

4/ Governance

The Board of Trustees of the National Film Board of Canada comprises eight members and is chaired by the Government Film Commissioner. Six members represent the Canadian population, and the Executive Director of Telefilm Canada, a position filled by S. Wayne Clarkson and subsequently by Carolle Brabant, is an ex-officio member. Claude Joli-Cœur is the Secretary of the Board.

Tom Perlmutter /1
Government Film Commissioner
and Chairperson

S. Wayne Clarkson /2
Ex-officio member
Executive Director
Telefilm Canada
Montreal, Quebec
(until March 14, 2010)

Carolle Brabant /3
Ex-officio member
Executive Director
Telefilm Canada
Montreal, Quebec
(since March 15, 2010)

Yves Desjardins-Siciliano /4
Lawyer and Businessman
Toronto, Ontario

Anne-Marie H. Applin /5
Founder and Chair
Applin Marketing and
Communications
Toronto, Ontario

Mary-Lynn Charlton /6
Founder and President
Charlton Communications
Regina, Saskatchewan

Marc Rousseau /7
Associate
LVR Capital
Montreal, Quebec

Jerome S. Zwicker /8
President and CEO
Thorndale International
Markham, Ontario

John Hutton /9
Realtor, New Home
Construction, Consultant
Re/Max, Realty Specialists
St. John's, Newfoundland

Claude Joli-Cœur /10
Secretary of the Board

5/ Senior_ Management

1 2 3 4 5 6

Tom Perlm
Government
and Chairpe

Claude Joli
Assistant Co

Luisa Frate
Director Gen
Finance, Ope
and Technol

tter /1
Film Commissioner
son

-Cœur /2
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Deborah Drisdell /4
Director General
Accessibility and Digital Enterprises

Cindy Witten /5
Director General
English Program

Monique Simard /6
Director General
French Program

RUNAWAY / Cordell Barker

6/ Summary_of_Activities

	NFB Productions	Co-productions	Total
ORIGINAL PRODUCTIONS			
Animation			
Short	10	35	**45**
Documentary			
Short	20	5	**25**
Feature	5	6	**11**
Medium length	8	7	**15**
Fiction			
Short	–	9	**9**
Feature	–	–	**–**
Experimental			
Short	4	3	**7**
Sub-total	47	65	**112**
ORIGINAL NFB PRODUCTIONS AND CO-PRODUCTIONS ON WEBSITES	140	–	**140**
Total	187	65	252
INTERACTIVE PRODUCTIONS	5	4	**9**

FILMS FROM THE INDEPENDENT SECTOR THAT RECEIVED ASSISTANCE FROM THE NFB

Aide au cinéma indépendant Canada (ACIC – French Program)	23
Filmmaker Assistance Program (FAP – English Program)	70

AWARDS

Canadian awards	53
International awards	29

UNITS DIGITIZED AS OF MARCH 31, 2010

Productions in MPEG 2 format for distribution on DVD	6,076
Productions in MPEG 4 format for use in NFB mediatheques in Montreal and Toronto	5,794
Production excerpts for the web	1,564
Complete productions for the web	3,121
Productions for mobile devices	1,669
Productions for e-cinema	281
Stock shots for NFB Images	21,462

PRODUCTIONS ACCESSIBLE AT <NFB.CA> AND <ONF.CA> AS OF MARCH 31, 2010

Films in French	573
Films in English	643
Trailers and clips in French	111
Trailers and clips in English	229

REVENUES

	2009-2010	2008-2009
	$	$
Canada		
Revenues by market		
Television and pre-sales	**473,795**	595,852
Institutional and educational	**1,509,139**	1,514,271
Home video	**542,937**	530,737
Theatrical	**22,957**	74,899
Stock shots	**779,303**	554,071
Total Canada	**3,328,131**	3,269,830
International		
Revenues by market		
Television and pre-sales	**731,140**	764,869
Institutional and educational	**398,282**	444,165
Home video[1]	**767,407**	340,975
Theatrical	**43,409**	96,022
Total international	**1,940,238**	1,646,031
Revenues by territory		
USA & Latin America	**670,867**	916,027
Europe	**492,883**	537,099
Asia/Pacific	**119,534**	123,807
Others[2]	**656,954**	69,098
Total	**1,940,238**	1,646,031

1 In 2009-2010, the Home Video market includes the amount of $626,000 for the pre-sale of ***Higglety Pigglety Pop!***

2 Non-allocated revenues that include the amount of $626,000 for the pre-sale of ***Higglety Pigglety Pop!*** in 2009-2010.

	2009-2010	2008-2009	Change
	$	$	%
Revenues by market			
Television (including TV pre-sales)	**1,204,935**	1,360,721	**-11**
Institutional and educational	**1,907,422**	1,958,436	**-3**
Home video[1]	**1,310,343**	871,712	**50**
Theatrical	**66,366**	170,921	**-61**
Stock shots	**779,303**	554,071	**41**
Total	**5,268,369**	4,915,861	**7**

1 In 2009-2010, the Home Video market includes the amount of $626,000 for the pre-sale of ***Higgiety Piggiety Pop!***

FOUR FEET UP / Nance Ackerman

7/ Financial_ Statements

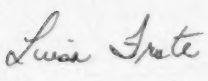
/MANAGEMENT RESPONSIBILITY

Responsibility for the integrity and objectivity of the accompanying financial statements for the year ended March 31, 2010, and all information contained in these statements rests with National Film Board's management. These financial statements have been prepared by management in accordance with Treasury Board accounting policies, which are consistent with Canadian generally accepted accounting principles for the public sector, and year-end instructions issued by the Office of the Comptroller General.

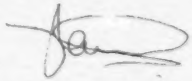
Management is responsible for the integrity and objectivity of the information in these financial statements. Some of the information in the financial statements is based on management's best estimates and judgment and gives due consideration to materiality. To fulfill its accounting and reporting responsibilities, management maintains a set of accounts that provides a centralized record of the Board's financial transactions. Financial information submitted to the Public Accounts of Canada and included in the National Film Board's Departmental Performance Report is consistent with these financial statements.

Management maintains a system of financial management and internal control designed to provide reasonable assurance that financial information is reliable, that assets are safeguarded and that transactions are executed in accordance with prescribed regulations, within Parliamentary authorities, and are properly recorded to maintain accountability of Government funds. Management also seeks to ensure the objectivity and integrity of data in its financial statements by careful selection, training and development of qualified staff, by organizational arrangements that provide appropriate divisions of responsibility, and by communication programs aimed at ensuring that regulations, policies, standards and managerial authorities are understood throughout the Board.

The financial statements of the Board have been audited by the Auditor General of Canada.



Luisa Frate, CA
Director General, Finance, Operations and Technology
CFO, COO & CTO



Lucie Painchaud, CMA
Chief, Financial Operations
(Deputy Chief Financial Officer)

Auditor General of Canada
Vérificatrice générale du Canada

AUDITOR'S REPORT

To the Minister of Canadian Heritage and Official Languages

I have audited the statement of financial position of the National Film Board as at March 31, 2010 and the statements of operations, equity of Canada and cash flow for the year then ended. These financial statements are the responsibility of the Board's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Board as at March 31, 2010 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Further, in my opinion, the transactions of the Board that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with the *National Film Act* and the by-laws of the Board.

René Béliveau, CA auditor
Principal
for the Auditor General of Canada

Montréal, Canada
June 25, 2010

/STATEMENT OF FINANCIAL POSITION

AS AT MARCH 31

	2010	2009
ASSETS		
	$	$
Financial assets		
Cash	**203,355**	220,230
Due from the Consolidated Revenue Fund	**2,250,613**	4,007,721
Accounts receivable		
_Government of Canada	**60,083**	184,417
_Outside parties	**3,300,427**	2,984,617
Inventories	**269,299**	312,076
Deposits	**151,619**	70,761
	6,235,396	7,779,822
Non-financial assets		
Prepaid expenses	**517,739**	467,153
Capital assets (NOTE 4)	**9,243,003**	9,560,260
	9,760,742	10,027,413
	15,996,138	17,807,235

	2010	2009
LIABILITIES		
	$	$
Accounts payable		
_Government of Canada	**1,784,822**	1,274,246
_Outside parties	**5,200,705**	5,654,581
Accrued salaries	**153,604**	1,575,602
Vacation pay and accrual for salary revision	**252,785**	1,387,250
Deferred revenue	**68,757**	91,161
Employee future benefits (NOTE 5)	**5,243,347**	6,416,919
Obligation under capital leases (NOTE 7)	**1,292,320**	2,404,773
	13,996,340	18,804,532
Equity of Canada	**1,999,798**	(997,297)
Contractual obligations and contingencies (NOTES 9 AND 10)	15,996,138	17,807,235

THE ACCOMPANYING NOTES ARE AN INTEGRAL PART OF THE FINANCIAL STATEMENTS.

Approved by Management

Luisa Frate, CA
Director General, Finance, Operations and Technology
CFO, COO & CTO

Tom Perlmutter
Government Film Commissioner

Approved by the Board of Trustees

Jerome S. Zwicker
Member

Yves Desjardins-Siciliano
Member

/STATEMENT OF OPERATIONS

FOR THE YEAR ENDED MARCH 31

EXPENSES (NOTE 6A)	2010	2009
	$	$
English Programming		
Production of films and other forms of visual presentations		
_Board's program	**22,495,747**	23,838,156
_Sponsored production and pre-sale	**1,030,740**	516,090
	23,526,487	24,354,246
French Programming		
Production of films and other forms of visual presentations		
_Board's program	**16,849,966**	15,577,559
_Sponsored production and pre-sale	**961,919**	210,833
	17,811,885	15,788,392
Distribution	**5,906,051**	8,301,240
Marketing, Accessibility and Outreach	**13,544,793**	13,742,082
Digital development and applications	**3,535,939**	3,225,472
Internal services	**9,062,029**	9,223,794
	32,048,812	34,492,588
Total expenses	73,387,184	74,635,226

REVENUES (NOTE 6B)	2010	2009
	$	$
Institutional and educational	**1,907,422**	1,958,436
Television	**932,965**	1,031,104
Sponsored production and pre-sale	**1,992,659**	726,923
Home video	**684,343**	871,712
Stock shots	**779,303**	554,071
Miscellaneous	**341,493**	470,728
Theatrical	**66,366**	170,921
	6,704,551	5,783,895
Net cost of operations	66,682,633	68,851,331

THE ACCOMPANYING NOTES ARE AN INTEGRAL PART OF THE FINANCIAL STATEMENTS.

/STATEMENT OF CASH FLOW

FOR THE YEAR ENDED MARCH 31

	2010	2009
	$	$
Operating activities		
Net cost of operations	**(66,682,633)**	(68,851,331)
Items not requiring an outflow (inflow) of cash:		
_Amortization of capital assets	**3,246,285**	2,773,800
_(Gain) Loss on disposal of capital assets	**(14,588)**	162,191
_Change in liability for vacation pay and accrual for salary revision	**(1,134,465)**	1,138,916
Net change in employee future benefits	**(1,173,572)**	(127,065)
Other changes in assets and liabilities	**(1,757,108)**	823,229
Cash used in operating activities	**(67,516,081)**	(64,080,260)
Financing activities		
Payments on obligation under capital leases	**(1,010,601)**	(1,543,779)
Cash used in financing activities	**(1,010,601)**	(1,543,779)
Capital investment activities		
Acquisition of capital assets	**(2,924,742)**	(2,049,192)
Proceeds from disposal of capital assets	**14,588**	490,501
Cash used in capital activities	**(2,910,154)**	(1,558,691)
Net cash provided by Government of Canada	(71,436,836)	(67,182,730)

THE ACCOMPANYING NOTES ARE AN INTEGRAL PART OF THE FINANCIAL STATEMENTS.

/STATEMENT OF EQUITY OF CANADA

FOR THE YEAR ENDED MARCH 31

	2010	2009
	$	$
Equity of Canada, beginning of year	**(997,297)**	(151,925)
Net cost of operations	**(66,682,633)**	(68,851,331)
Net cash provided by Government	**71,436,836**	67,182,730
Change in due from the Consolidated Revenue Fund	**(1,757,108)**	823,229
Equity of Canada, end of year	1,999,798	(997,297)

/ NOTES TO FINANCIAL STATEMENTS

MARCH 31, 2010

1/ AUTHORITY AND PURPOSES

The National Film Board was established in 1939 under the *National Film Act*, and is the agency responsible for administering the Act.

The National Film Board (the "Board") is a cultural agency named in Schedule 1.1 of the *Financial Administration Act* reporting to the Minister of Canadian Heritage and Official Languages. It is administered by a Board of Trustees appointed by the Governor in Council and chaired by the Government Film Commissioner.

The Board's legislative mandate is to initiate and promote the production and distribution of films in the national interest and, in particular:

- to produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations;
- to represent the Government of Canada in its relations with persons engaged in commercial motion picture film activity in connection with motion picture films for the Government or any department thereof;
- to engage in research in film activity and to make available the results thereof to persons engaged in the production of films;
- to advise the Governor in Council in connection with film activities;
- to discharge such other duties relating to film activity as the Governor in Council may direct it to undertake.

The Board is not subject to income taxes.

2/ SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Treasury Board accounting policies and year-end instructions issued by the Office of the Comptroller General, which are consistent with Canadian generally accepted accounting principles for the public sector.

The most significant policies are as follows:

Parliamentary appropriations

Operations are funded through a permanent authority from Parliament (Revolving Fund) and Parliamentary appropriations voted annually.

The Revolving Fund allows the Board to make payments out of the Consolidated Revenue Fund for working capital, interim financing of operating costs and capital assets acquisitions. This authority requires that the aggregate of admissible working capital and net book value of capital assets does not exceed $15 million.

The Board is also financed in part by the Government of Canada through Parliamentary appropriations. The appropriations are voted annually to replenish the Revolving Fund for net acquisitions of capital assets and the admissible cost of operations. The basis of the appropriations provided to the Board does not parallel the accounting principles applied in preparing the financial statements since appropriations are primarily based on cash flow requirements. Consequently, items recognized in the statement of operations and the statement of financial position are not necessarily the same as those provided through appropriations from Parliament. Note 3 provides a reconciliation between the two bases of reporting.

Net cash provided by Government of Canada

The Board operates within the Consolidated Revenue Fund (CRF), which is administered by the Receiver General for Canada. All cash receipts are deposited to the CRF and all cash disbursements are paid from the CRF. The net cash provided by Government is the difference between all cash receipts and all cash disbursements including transactions with other Federal departments and agencies.

Due to (from) the Consolidated Revenue Fund

Due from the Consolidated Revenue Fund balance represents the amount of cash that the Board is entitled to draw from the CRF without further appropriations, in order to discharge its liabilities and the due to the Consolidated Revenue Fund balance represents the amount of cash that the Board has to pay to the CRF for the money received.

Expense recognition

All expenses are recorded on an accrual basis.

Vacation pay is expensed as the benefits accrue to employees under their respective terms of employment.

Production of films and other forms of visual presentations

All production costs are charged to operations in the year in which they are incurred and shown in the Statement of Operations as follows:

_ Board's program

All costs incurred for unsponsored productions and co-productions or other forms of visual presentations.

_ Sponsored production and pre-sale

Part of costs incurred for film productions and co-productions or other forms of visual presentations corresponding to sponsor's contribution. The excess of costs over the sponsor's contribution is charged to the Board's program.

Revenues

Revenues from the production of films and other forms of visual presentations are accounted for at an amount equal to the sponsored production and pre-sale costs during the year in which these costs are incurred. Any profit is recognized in the year the production is completed.

Royalty revenues are recognized once all of the Board's obligations have been fulfilled and its expenses have been accounted for, regardless of when the acquirer actually uses the work.

Accounts receivable

Accounts receivable are stated at amounts expected to be ultimately realized. A provision is made for external accounts receivable where recovery is considered uncertain.

Inventories

Materials and supplies are carried at cost.

Film prints and other forms of visual presentations held for sale are carried at the lower of cost and net realizable value. The cost of other prints is expensed on a current basis.

Capital assets

Capital assets are amortized according to the straight line method over the estimated useful life of the assets, as follows:

_ Technical equipment	from 4 to 10 years
_ Software & data processing equipment	from 5 to 10 years
_ Office furniture, equipment and other	from 5 to 10 years
_ Leasehold improvements	terms of the leases

The Board has a collection of nearly twenty thousand audiovisual works produced since 1895. This inestimable collection is not intended for sale and does not have a measurable value. It has, however, been assigned a nominal value of $1 in the financial statements, appearing on the statement of financial position as capital assets to ensure that the reader is aware of its existence.

The Board enters into operating lease agreements to acquire the exclusive use of certain capital assets over the term of the lease. These rental fees are charged to operations in the year to which they apply. The Board also enters into capital lease agreements by which substantially all the benefits and risks inherent to ownership of the assets are transferred to the Board. The Board then records an asset and an obligation corresponding to the present value of the minimum lease payments, excluding the portion thereof relating to executory costs. The assets recorded from a capital lease agreement are amortized on the same basis as other assets owned by the Board and the obligations are amortized over the lease term.

Employee future benefits

_ Pension benefits

All eligible employees participate in the Public Service Pension Plan administered by the Government of Canada. The Board's contributions reflect the full cost as employer. This amount is currently based on a multiple of an employee's required contributions and may change over time, depending on the financial situation of the Plan. The Board's contributions are expensed during the year in which the services are rendered and represent the total pension obligation of the Board. The Board is not currently required to make contributions with respect to any actuarial deficiencies of the Public Service Pension Plan.

_ Severance benefits

Employees are entitled to severance benefits as provided for under labour contracts and conditions of employment. The cost of these benefits is accrued as employees render the services necessary to earn them. Management determined the accrued benefit obligation using a method based upon assumptions and its best estimates; such as, years of service and employee's status.

During this fiscal year, the Board conducted a review of its provision, which has resulted in some changes to its method of calculation. The review was to consider the historical profile of voluntary departures and layoffs in order to better represent future possible scenarios. A modified method for calculating the provision for terminations of employment represents a revision of accounting estimate. The results for previous years were not restated and the impact on the results and on the accrued benefit obligation of the exercise is $1,410,000. These benefits represent the only obligation of the Board that entails settlement by future payment.

Contingent liabilities

Contingent liabilities are potential liabilities which may become actual liabilities when one or more future events occur or fail to occur. To the extent that the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is accrued and an expense recorded. If the likelihood is not determinable or an amount cannot be reasonably estimated, the contingency is disclosed in the notes to the financial statements.

Measurement uncertainty

The preparation of these financial statements in accordance with Treasury Board accounting policies, which are consistent with Canadian generally accepted accounting principles for the public sector and year-end instructions issued by the Office of the Comptroller General, requires management to make estimates and assumptions that could affect the amounts of assets, liabilities, revenues and expenses reported in the financial statements. At the time of preparation of these statements, management believes the estimates and assumptions to be reasonable. The most significant items for which estimates are used are the useful life of capital assets, allowances for doubtful accounts and the liability related to employee severance benefits. Actual results could significantly differ from those estimated. The estimates are reviewed periodically and as adjustments become necessary, they are reported in net cost of operations in the period in which they become known.

3/ PARLIAMENTARY APPROPRIATIONS

The Board receives most of its funding through annual Parliamentary appropriations. Items recognized in the statement of operations and the statement of financial position in one year may be funded through Parliamentary appropriations in prior, current or future years. Accordingly, the Board has different net results of operations for the year on a government funding basis than on accrual accounting basis. The differences are reconciled in the following tables:

a/ Reconciliation of net cost of operations to current year appropriations used

	2010	2009
	$	$
Net cost of operations	**66,682,633**	68,851,331
Adjustments for items affecting net cost of operations but not affecting appropriations:		
Add (Less):		
_Gain (Loss) on disposal of capital assets	**14,588**	(162,191)
_Change in liability for vacation pay and accrual for salary revision	**1,134,465**	(1,138,916)
_Net change in employee future benefits	**1,173,572**	127,065
_Amortization of capital assets	**(3,246,285)**	(2,773,800)
	(923,660)	(3,947,842)
Adjustments for items not affecting net cost of operations but affecting appropriations		
Add (less):		
_Acquisition of capital assets	**2,924,742**	2,049,192
_Payments on obligation under capital leases	**1,010,601**	1,543,779
_Proceeds from disposal of capital assets	**(14,588)**	(490,501)
	3,920,755	3,102,470
Current year appropriations used	69,679,728	68,005,959

b/ Appropriations provided and used

	2010	2009
	$	$
As per Main Estimates – Vote 65	**65,062,362**	65,042,000
Supplementary Estimates appropriation	**5,057,001**	3,581,484
Authority to carry forward	**(439,635)**	(617,525)
Current year appropriations used	69,679,728	68,005,959

c/ Reconciliation of net cash provided by Government of Canada to current year appropriations used

	2010	2009
	$	$
Net cash provided by Government of Canada	**71,436,836**	67,182,730
Change in net position in the Consolidated Revenue Fund		
_Variation in accounts receivable	**(191,476)**	822,946
_Variation in accounts payable	**56,700**	(255,229)
_Variation in deferred revenue	**(22,404)**	(23,239)
_Other adjustments	**(1,599,928)**	278,751
Current year appropriations used	69,679,728	68,005,959

4/ CAPITAL ASSETS

	Cost				Accumulated amortization				Net book value	
	Opening balance	Acquisitions	Disposals and write-offs	Closing balance	Opening balance	Amortization	Disposals and write-offs	Closing balance	**2010**	2009
	$	$	$	$	$	$	$	$	**$**	$
Technical equipment	26,767,297	824,393	57,760	27,533,930	20,309,951	2,217,125	57,760	22,469,316	**5,064,614**	6,457,346
Software & data processing equipment	13,627,669	752,194	70,000	14,309,863	11,260,222	821,216	70,000	12,011,438	**2,298,425**	2,367,447
Office furniture, equipment & other	897,195	–	–	897,195	811,734	25,587	–	837,321	**59,874**	85,461
Collection	1	–	–	1	–	–	–	–	**1**	1
Leasehold improvements	4,500,400	1,352,441	203,029	5,649,812	3,850,395	182,357	203,029	3,829,723	**1,820,089**	650,005
Total	45,792,562	2,929,028	330,789	48,390,801	36,232,302	3,246,285	330,789	39,147,798	9,243,003	9,560,260

The above assets include equipment under capital leases for a total cost of $3,665,932 (2009 – $4,150,083) less accumulated amortization of $1,189,286 (2009 – $715,218). Current year amortization expenses relating to property under capital lease amount to $788,465 (2009 – $718,627). Acquisitions under capital leases amounted to $4,286 (2009 – $3,195,997).

5/ EMPLOYEE FUTURE BENEFITS

Pension benefits

The Board and all eligible employees participate in the Public Service Pension Plan, which is sponsored and administered by the Government of Canada. Pension benefits accrue up to a maximum period of 35 years at a rate of 2 percent per year of pensionable service, times the average of the best five consecutive years of earnings. The benefits are integrated with Canada/Quebec Pension Plans benefits and they are indexed to inflation.

Both the employees and the Board contribute to the cost of the Plan. The 2010 expense amounts to $3,967,902 (2009 – $3,578,307), which represents approximately 2.1 times (2009 – 2 times) the contributions by employees.

The Board's responsibility with regard to the Plan is limited to its contributions. Actuarial surpluses or deficiencies are recognized in the financial statements of the Government of Canada, as the Plan's sponsor.

Severance benefits

The Board provides severance benefits to its employees based on eligibility, years of service and final salary. This benefit plan is not pre-funded and thus has no assets, resulting in a plan deficit equal to the accrued benefit obligation. Benefits will be paid from future appropriations. Information about the plan, measured as at March 31, 2010, is as follows:

	2010	2009
	$	$
Accrued benefit obligation, beginning of year	**6,416,919**	6,543,984
Expense for the year	**(396,399)**	772,068
Benefits paid during the year	**(777,173)**	(899,133)
Accrued benefit obligation, end of year	5,243,347	6,416,919

6A/ EXPENSES

	2010	2009
	$	$
Salaries and benefits	**39,033,538**	40,071,294
Professional and special services	**10,564,168**	8,854,293
Rentals	**8,537,430**	8,477,522
Amortization of capital assets	**3,246,285**	2,773,800
Transportation and communication	**3,110,931**	3,383,674
Cash financing in co-productions	**2,712,277**	4,016,332
Materials and supplies	**2,227,105**	2,292,636
Contracted film production and laboratory processing	**975,037**	1,101,804
Repairs and upkeep	**959,940**	714,889
Royalties	**837,153**	1,236,058
Information	**699,378**	867,295
Miscellaneous	**498,530**	683,438
(Gain) Loss on disposal of capital assets	**(14,588)**	162,191
	73,387,184	74,635,226

6B/ REVENUES

	2010	2009
	$	$
Film prints	**2,003,689**	2,488,967
Sponsored production and pre-sale	**1,992,659**	726,923
Royalties	**1,586,927**	1,543,206
Stock shots	**779,303**	554,071
Miscellaneous	**341,973**	470,728
	6,704,551	5,783,896

7/ OBLIGATION UNDER CAPITAL LEASES

The Board has entered into agreements to rent technical, data processing and office equipment under capital leases. The assets have been capitalized using imputed interest rates varying from 8% to 10%. The related obligations are paid over a 2-5 year lease term. Minimum lease payments totalled $1,010,601 for the year ended March 31, 2010 (2009 – payments of $1,543,779). Interest of $146,903 (2009 – $147,542) was charged to operations.

The obligation under capital leases includes the following:

Future minimum lease payments	
	$
2011	451,340
2012	599,025
2013	278,752
2014	69,688
	1,398,805
Less: imputed interest	106,485
	1,292,320

8/ RELATED PARTY TRANSACTIONS

The Board is related in terms of common ownership to all departments, agencies and Crown corporations created by the Government of Canada. The Board enters into transactions with these entities in the normal course of business in accordance with standard trade terms. During the year ending March 31, 2010, the Board leased accommodations from the Department of Public Works and Government Services (PWGSC) for the amount of $7,037,091 (2009 – $7,170,600) and incurred $1,291,433 for work done to relocate the Vancouver office.

The Government has structured some of its administrative activities for efficiency and cost-effectiveness purposes so that one department performs these on behalf of all without charge. The costs of these services, which include payroll and cheque issuance services provided by Public Works and Government Services Canada are not included as an expense in the Statement of Operations. The Board also receives audit services provided, free of charge, by the Office of the Auditor General.

9/ CONTRACTUAL OBLIGATIONS

The Board has long-term lease agreements for premises and equipment. The most significant of these agreements has been concluded with PWGSC for premises until 2015. Future minimum rental payments for the next five years and thereafter are as follows:

	Premises	Equipment	Total
	$	$	$
2011	6,722,000	1,065,000	7,787,000
2012	6,502,000	470,000	6,972,000
2013	5,626,000	187,000	5,813,000
2014	5,365,000	102,000	5,467,000
2015-2020	2,894,000	11,000	2,905,000
	27,109,000	1,835,000	28,944,000

From the amount of $27,109,000 for the lease for premises, agreements have been signed for $48,000 with outside parties and $27,061,000 with PWGSC.

10/ CONTINGENCIES

The Board is subject to various legal claims arising in the normal course of its operations. In management's view, the ultimate disposition of these claims is not expected to have a material impact on the financial statements.

11/ COMPARATIVE FIGURES

Certain comparative figures have been reclassified to conform to the presentation adopted in the current year.

HIGGLETY PIGGLETY POP! OR THERE MUST BE MORE TO LIFE / Chris Lavis, Maciek Szczerbowski

Annex I/
NFB_across_Canada

/CUSTOMER SERVICE

FROM ANYWHERE IN CANADA
1-800-267-7710

FROM MONTREAL AND REGION
514-283-9000

OPERATIONAL HEADQUARTERS

Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4
514-283-9000

POSTAL ADDRESS
P.O. Box 6100
Station Centre-ville
Montreal, Quebec H3C 3H5

DELIVERY ADDRESS
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec H4N 2N4

/QUEBEC

MONTREAL AND REGIONS

Norman McLaren Building
3155 Côte de Liesse Road
Montreal H4N 2N4

ENGLISH PROGRAM

Quebec Centre
514-283-9537
Animation Studio
514-283-9571

FRENCH PROGRAM

Quebec Studio
514-496-1171
Animation and Youth Studio
514-283-9332

CINEROBOTHEQUE

1564 Saint-Denis Street
Montreal H2X 3K2
514-496-6887

/ATLANTIC

ACADIA STUDIO

Heritage Court
95 Foundry Street, Suite 100
Moncton, New Brunswick
E1C 5H7
French Program
506-851-6104,
1-866-663-8331

ATLANTIC CENTRE

Cornwallis House
5475 Spring Garden Road, Suite 201
Halifax, Nova Scotia B3J 3T2
English Program
902-426-6000

and

28 Cochrane Street, Suite 102
St. John's, Newfoundland
A1C 3L3
English Program
709-772-7509

/ONTARIO

ONTARIO CENTRE/ ONTARIO AND WEST STUDIO/MEDIATHEQUE

150 John Street
Toronto, Ontario M5V 3C3

MEDIATHEQUE
416-973-3012

ONTARIO AND WEST STUDIO
French Program
416-973-5382
1-866-663-7668

ONTARIO CENTRE
English Program
416-973-0904

/PACIFIC

PACIFIC AND YUKON CENTRE

351 Abbott Street, Suite 250
Vancouver, British Columbia
V6B 0G6
(as of January 2010)
English Program
604-666-3838

/PRAIRIES

PRAIRIE CENTRE

136 Market Avenue, Suite 300
Winnipeg, Manitoba R3B 0P4
General Information
204-983-3160
English Program
204-983-0139

/WEST

NORTH WEST CENTRE

10815 – 104th Avenue, Room 100
Edmonton, Alberta T5J 4N6
English Program
780-495-3013

REEL INJUN / Catherine Bainbridge, Neil Diamond, Jeremiah Hayes

Annex II/
Partner_Libraries_ in_Canada

/ALBERTA

Bibliothèque Saint-Jean
University of Alberta Libraries
Campus Saint-Jean
8406 Marie-Anne Gaboury (91st)
Edmonton T6C 4G9
780-465-8711
library.ualberta.ca/bsj

Calgary Public Library
W. R. Castell Central Library
Arts & Recreation Department
616 MacLeod Trail S.E.
Calgary T2G 2M2
403-260-2780
calgarypubliclibrary.com

Edmonton Public Library
7 Sir Winston Churchill Square
Edmonton T5J 2V4
780-496-7000
epl.ca

/BRITISH COLUMBIA

Le Centre culturel francophone de Vancouver
1551 7th Avenue West
Vancouver V6J 1S1
604-736-9806
lecentreculturel.com

Greater Victoria Public Library
735 Broughton Street
Victoria V8W 3H2
250-382-7241
gvpl.ca

Prince George Public Library
887 Dominion Street
Prince George V2L 5L1
250-563-9251
lib.pg.bc.ca

Vancouver Public Library
350 West Georgia Street
Vancouver V6B 6B1
604-331-3603
vpl.vancouver.bc.ca

/MANITOBA

City of Winnipeg
Millennium Public Library
251 Donald Street
Winnipeg R3C 3P5
204-986-6489
winnipeg.ca/library

Government of Manitoba*
Education and Training
Instructional Resources Unit
1181 Portage Avenue
Winnipeg R3G 0T3
204-945-7849
edu.gov.mb.ca

/NEW BRUNSWICK

Albert-Westmoreland-Kent
Regional Library
644 Main Street, Suite 201
Moncton E1C 1E2
506-869-6000
gnb.ca/0003/regions/awk-e.asp

Fundy Region Library
1 Market Square
Saint John E2L 4Z6
506-643-7220
saintjohnlibrary.ca

/NEWFOUNDLAND

Corner Brook Public Library
Sir Richard Squires Building
Corner Brook A2H 6J8
709-634-0013
nlpl.ca

Provincial Information
and Library Resources Board
Arts and Culture Centre
St. John's A1B 3A3
709-737-2133
nlpl.ca

/NORTHWEST TERRITORIES

Government of
Northwest Territories
Dehcho Divisional
Board of Education
Educational Library/
Resource Centre
P.O. Box 376
Fort Simpson X0E 0N0
867-695-7304
dehcho.nt.ca

Northwest Territories
Public Library Services
75 Woodland Drive
Hay River X0E 1G1
867-874-6531
nwtpls.gov.nt.ca

/NOVA SCOTIA

Halifax Regional Library
5381 Spring Garden Road
Halifax B3J 1E9
902-490-5706
halifaxpubliclibraries.ca

Nova Scotia College
of Art and Design*
5163 Duke Street
Halifax B3J 3J6
902-422-7381
nscad.ca/en/home/libraries

Cape Breton
University Library
1250 Grand Lake Road
P.O. Box 5300
Sydney B1P 6L2
902-563-1321
cbu.ca/library

/NUNAVUT

Nunavut Public
Library Services
P.O. Box 270
Baker Lake X0C 0A0
publiclibraries.nu.ca

/ ONTARIO

Carleton University*
Instructional Media Services
Room D299, Loeb Building
Ottawa K1S 5B6
613-520-3813
library.carleton.ca

Hamilton Public Library
55 York Boulevard
Hamilton L3R 3K1
905-546-3278
myhamilton.ca/myhamilton/libraryservices

Kingston Frontenac Public Library
130 Johnson Street
Kingston K7L 1X8
613-549-8888
kfpl.ca

Kitchener Public Library
85 Queen Street North
Kitchener N2H 2H1
519-743-0271
kpl.org

London Public Library
251 Dundas Street
London N6A 6H9
519-661-4600
londonpubliclibrary.ca

North Bay Public Library
271 Worthington Street East
North Bay P1B 1H1
705-474-4830
city.north-bay.on.ca/library

Oshawa Public Library*
65 Bagot Street
Oshawa L1H 1N2
905-579-6111, ext. 217
oshawalibrary.on.ca

Ottawa Public Library
120 Metcalfe Street
Ottawa K1P 5M2
613-580-2945
bibliootawalibrary.ca

Thunder Bay Public Library
285 Red River Road
Thunder Bay P7B 1A9
807-344-3585
tbpl.thunder-bay.on.ca

Toronto Public Library
789 Yonge Street
Toronto M4W 2G8
416-395-5577
torontopubliclibrary.ca

York University*
Sound and Moving Image Library
Room 125, Scott Library
4700 Keele Street
North York M3J 1P3
416-736-5508
library.yorku.ca

/ PRINCE EDWARD ISLAND

Government of PEI
Department of Education
Video Library
Confederation Centre Public Library
145A Richmond Street
Charlottetown C1A 1J1
902-368-4641
gov.pe.ca

/ QUEBEC

Bibliothèque d'Amos/ Maison de la culture
222 1st Avenue East
Amos J9T 1H3
819-732-6070
ville.amos.qc.ca/culture_loisirs/bibliotheque.htm

Bibliothèque Gabrielle-Roy
350 St. Joseph Street East
Quebec City G1K 3B2
418-529-0924
bibliothequesdequebec.qc.ca

Bibliothèque Lisette-Morin
110 De l'Évêché Street East
P.O. Box 710
Rimouski G5L 7C7
418-724-3164
ville.rimouski.qc.ca/webconcepteur/web/villederimouski

Bibliothèque de La Sarre
195 Principale Street
La Sarre J9Z 1Y3
819-333-2294, ext. 235
biblrn.qc.ca/biblls

Bibliothèque municipale de Chicoutimi
155 Racine Street East
Chicoutimi G7H 1R5
418-698-5350
ville.saguenay.qc.ca/biblio

Bibliothèque municipale de Rouyn-Noranda
201 Dallaire Avenue
Rouyn-Noranda J9X 4T5
819-762-0944
biblrn.qc.ca

Bibliothèque municipale de Sherbrooke
Bibliothèque Éva-Sénécal
450 Marquette Street
Sherbrooke J1H 1M4
819-822-6019
ville.sherbrooke.qc.ca/webconcepteur/web/villedesherbrooke

Bibliothèque municipale de Val-d'Or
600 7th Street
Val d'Or J9P 3P3
819-824-2666
ville.valdor.qc.ca

Bibliothèque municipale Gatien-Lapointe
1225 Place de l'Hôtel-de-Ville
Trois-Rivières G9A 5L9
819-372-4615
citoyen.v3r.net/portail/index.aspx

Concordia University*
Audiovisual Department (H-341)
1455 De Maisonneuve Boulevard West
Montreal H3G 1M8
514-848-2424, ext. 3445
library.concordia.ca

Médiathèque Maskoutaine
2720 Dessaulles Street
St. Hyacinthe J2S 2V7
450-773-1830, ext. 23
mediatheque.qc.ca

/SASKATCHEWAN

John M. Cuelenaere Public Library*
125 12th Street East
Prince Albert S6V 1B7
306-763-7638
jmcpl.ca

Le Lien/Centre fransaskois de ressources culturelles et pédagogiques – Collège Mathieu
308 1st Avenue East
P.O. Box 989
Gravelbourg S0H 1X0
306-648-2240
lelien.ca

Regina Public Library
2311 12th Avenue
Regina S4P 3Z5
306-777-6120
rpl.regina.sk.ca

Saskatoon Public Library
311 23rd Street East
Saskatoon S7K 0J6
306-975-7558
publib.saskatoon.sk.ca

/YUKON

Government of Yukon – Libraries and Archives
2071 2nd Avenue
Whitehorse Y1A 2C6
867-667-5239
ypl.gov.yk.ca

* THESE LIBRARIES HOLD SPECIAL AUDIOVISUAL COLLECTIONS, SUCH AS PART OF THE NFB'S 16MM COLLECTION.

PLAYING IT SAFE / Terri Wynnyk

Annex III/
Awards

ALANNA
D. **Julie Plourde**
P. Anne-Marie Rocher

AUDIENCE AWARD FOR BEST CANADIAN SHORT FILM
International Francophone Film Festival in Acadie
Moncton, Canada
October 3, 2009

CAPTURING REALITY
D. **Pepita Ferrari**
P. Michelle Van Beusekom

BRONZE – ENTERTAINMENT, ARTS & TOURISM
Digital Marketing Awards
Toronto, Canada
November 11, 2009

CARTS OF DARKNESS
D. **Murray Siple**
P. Tracey Friesen

BEST DOCUMENTARY PROGRAM OR SERIES – NATURE/ENVIRONMENT/ ADVENTURE/SCIENCE/TECHNOLOGY
Leo Awards
Vancouver, Canada
May 9, 2009

CBQM
D. **Dennis Allen**
P. Bonnie Thompson

ALANIS OBOMSAWIN BEST DOCUMENTARY AWARD
imagineNATIVE Film + Media Arts Festival
Toronto, Canada
October 18, 2009

CE QU'IL RESTE DE NOUS
D. **Hugo Latulippe, François Prévost**
P. François Prévost, Lucille Veilleux (Nomadik Films), Yves Bisaillon (NFB)

BEST PICTURE EDITING: PUBLIC AFFAIRS, DOCUMENTARY PROGRAM (ANNIE JEAN)
Prix Gémeaux
Montreal, Canada
September 17, 2009

BEST SCRIPT: DOCUMENTARY (FRANÇOIS PRÉVOST)
Prix Gémeaux
Montreal, Canada
September 17, 2009

CLUB NATIVE
D. **Tracey Deer**
P. Christina Fon, Linda Ludwick (Rezolution Pictures International), Adam Symansky (NFB)

BEST DOCUMENTARY
Dreamspeakers Film Festival
Edmonton, Canada
June 21, 2009

CANADA AWARD
Gemini Awards
Calgary, Canada
November 14, 2009

COME AGAIN IN SPRING
D. **Belinda Oldford**
P. Marcy Page

BEST ANIMATION
El Festival Internacional de Cine Para Niños – (... y non tan Niños)
Mexico City, Mexico
August 16, 2009

D'ARUSHA À ARUSHA
D. **Christophe Gargot**
P. Christophe Gougeon (Atopic Films), Christian Medawar (NFB)

JURY'S AMNESTY INTERNATIONAL SPECIAL MENTION
Indie Lisboa – International Independent Film Festival
Lisbon, Portugal
May 9, 2009

DIEU A-T-IL QUITTÉ L'AFRIQUE?
D. **Musa Dieng Kala**
P. Colette Loumède, Christian Medawar

SCIC GLOBAL ISSUES AWARD
Golden Sheaf Awards, Yorkton Short Film & Video Festival
Yorkton, Canada
May 24, 2009

DIRT
D. **Meghna Haldar**
P. Tracey Friesen

BEST PICTURE EDITING IN A DOCUMENTARY PROGRAM OR SERIES (CARMEN POLLARD)
Leo Awards
Vancouver, Canada
May 9, 2009

BEST SCREENWRITING IN A DOCUMENTARY PROGRAM OR SERIES (MEGHNA HALDAR)
Leo Awards
Vancouver, Canada
May 9, 2009

BEST SOUND EDITING IN A DOCUMENTARY PROGRAM OR SERIES (DENNIS BURKE, ANDRE IWANCHUK, MIKE PAPROCKI)
Leo Awards
Vancouver, Canada
May 9, 2009

DRUX FLUX
D. **Theodore Ushev**
P. Marc Bertrand

BEST SOUND
– with a cash prize of CHF 2,000
FANTOCHE International Animation Film Festival
Baden, Switzerland
September 13, 2009

THIRD PRIZE
– with a cash prize of €3,000
Animadrid
Madrid, Spain
October 2, 2009

EARTH KEEPERS/ VISIONNAIRES PLANÉTAIRES
D. **Sylvie Van Brabant**
P. Marie-France Côté, Sylvie Van Brabant, Lucille Veilleux, Peter Wintonick (Les Productions du Rapide-Blanc), Patricia Bergeron, Yves Bisaillon (NFB)

BEST CANADIAN FEATURE DOCUMENTARY
Planet in Focus – International Environmental Film & Video Festival
Toronto, Canada
October 25, 2009

ENGINE 371
D. **Kevin Langdale**
P. Svend-Erik Eriksen

2ND PRIZE – ADULT JURY PRIZE – ANIMATED SHORT FILM OR VIDEO
Chicago International Children's Film Festival
Chicago, United States
November 1, 2009

FINDING FARLEY
D. **Leanne Allison**
P. Tracey Friesen

GRAND PRIZE
Banff Mountain Film Festival
Banff, Canada
November 8, 2009

PEOPLE'S CHOICE AWARD
Banff Mountain Film Festival
Banff, Canada
November 8, 2009

FLICKER
D. **Nik Sheehan**
P. Maureen Judge (Makin' Movies Inc.), Anita Lee (NFB)

BEST FILM ON ART
– with a cash prize of €10,000
Era New Horizons International Film Festival
Wroclaw, Poland
August 2, 2009

FOUR FEET UP
D. **Nance Ackerman**
P. Annette Clarke

ED HIGGINSON CINEMATOGRAPHY AWARD (CHRISTOPHER BALL)
Atlantic Film Festival
Halifax, Canada
September 26, 2009

GDP – MEASURING THE HUMAN SIDE OF THE CANADIAN ECONOMIC CRISIS/ PIB – L'INDICE HUMAIN DE LA CRISE ÉCONOMIQUE CANADIENNE
Director – Coordinator:
Hélène Choquette
P. Marie-Claude Dupont

INTERACTIVE MEDIA: EXPERIMENTAL/ARTISTIC
Applied Arts Magazine
Toronto, Canada
December 1, 2009

HA'AKI
D. **Iriz Pääbo**
P. Michael Fukushima

GOLDEN NICA – COMPUTER ANIMATION/FILM/VFX
– with a cash prize of €10,000
Prix ARS Electronica
Linz, Austria
September 8, 2009

SPECIAL MENTION
Animadrid
Madrid, Spain
October 2, 2009

HABITER LA DANSE
D. **Julien Cadieux**
P. Maryse Chapdelaine, Murielle Rioux-Poirier

BEST ACADIAN SHORT FILM
International Francophone Film Festival in Acadie
Moncton, Canada
October 3, 2009

HOMMES À LOUER
D. **Rodrigue Jean**
P. Nathalie Barton (InformAction Films Inc.), Jacques Turgeon (NFB)

BEST MEDIUM-LENGTH OR FEATURE DOCUMENTARY (SHARED WITH *ENCIRCLEMENT* BY RICHARD BROUILLETTE)
International Francophone Film Festival in Acadie
Moncton, Canada
October 3, 2009

HONOUR THY FATHER (SECOND STORIES)
D. **Gerald Auger**
P. Gil Cardinal

BEST PRODUCTION REFLECTING CULTURAL DIVERSITY
Alberta Motion Picture Industry Association Awards
Edmonton, Canada
May 2, 2009

HOW PEOPLE GOT FIRE
D. **Daniel Janke**
P. Svend-Erik Eriksen, Martin Rose

BEST ANIMATION
Dreamspeakers Film Festival
Edmonton, Canada
June 21, 2009

TEUEIKAN SECOND PRIZE
Montreal First Peoples Festival (Land InSights)
Montreal, Canada
June 21, 2009

BEST SHORT DOCUMENTARY
imagineNATIVE Film + Media Arts Festival
Toronto, Canada
October 18, 2009

BEST ANIMATED SHORT
American Indian Film Festival
San Francisco, United States
November 14, 2009

INVISIBLE CITY
D. **Hubert Davis**
P. Hubert Davis (Shine Films), Mehernaz Lentin (Industry Pictures Inc.), Gerry Flahive (NFB)

BEST CANADIAN FEATURE AWARD
Hot Docs
Toronto, Canada
May 8, 2009

JUNIOR
D. **Isabelle Lavigne, Stéphane Thibault**
P. Johanne Bergeron, Yves Bisaillon

BEST DOCUMENTARY: SOCIETY
Prix Gémeaux
Montreal, Canada
September 17, 2009

MADAME TUTLI-PUTLI
D. **Chris Lavis, Maciek Szczerbowski**
P. Marcy Page

BEST VISUAL
– with a cash prize of CHF 2,000
FANTOCHE International
Animation Film Festival
Baden, Switzerland
September 13, 2009

LE MAGICIEN DE KABOUL
D. **Philippe Baylaucq**
P. Nathalie Barton (InformAction Films Inc.), Patricia Bergeron, Yves Bisaillon (NFB)

OUTSTANDING CANADIAN DOCUMENTARY
– with a one-year FAP (Filmmaker Assistance Program) membership, which includes $5,000 in technical services from the NFB ReelWorld Film Festival
Toronto, Canada
April 19, 2009

BEST ORIGINAL MUSIC SCORE FOR A DOCUMENTARY (ROBERT M. LEPAGE)
Prix Gémeaux
Montreal, Canada
September 17, 2009

MONTRÉAL SYMPHONIE: KENT NAGANO ET L'ORCHESTRE SYMPHONIQUE DE MONTRÉAL
D. **Bettina Ehrhardt**
P. Colette Loumède

BEST CANADIAN FILM
FIFA/International Festival of Films on Art
Montreal, Canada
March 28, 2010

THE NECKTIE/ LE NŒUD CRAVATE
D. **Jean-François Lévesque**
P. Michèle Bélanger, Julie Roy

BEST ANIMATION
Golden Sheaf Awards, Yorkton Short Film & Video Festival
Yorkton, Canada
May 24, 2009

BEST ANIMATED SHORT
– with a cash prize of US$500
Starz Denver International Film Festival
Denver, United States
November 22, 2009

NFB.CA (WEBSITE)
Production manager: **Joël Pomerleau**

BEST ONLINE VIDEO PORTAL
Canadian New Media Awards
Toronto, Canada
December 1, 2009

GRAND PRIZE (SHARED WITH *OSERAS-TU*) – ARTS & CULTURE SITES
Prix Boomerang
Montreal, Canada
December 3, 2009

NIGHT MAYOR
D. **Guy Maddin**
P. Lindsay Hamel, Joe MacDonald

BEST EXPERIMENTAL SHORT
South by Southwest Film Conference and Festival (SXSW)
Austin, United States
March 29, 2010

PARIS 1919
D. **Paul Cowan**
P. Paul Saadoun (13 Production), Gerry Flahive (NFB)

BEST HISTORY & BIOGRAPHY PROGRAM
Banff World Television Festival
Banff, Canada
June 10, 2009

PASSAGE
D. **John Walker**
P. Andrea Nemtin (PTV Productions Inc.), John Walker (John Walker Productions Ltd.), Kent Martin (NFB)

BEST CANADIAN FILM
Banff World Television Festival
Banff, Canada
June 10, 2009

SILVER CHRIS AWARD (BEST OF ITS DIVISION)
Columbus International Film + Video Festival
Columbus, United States
November 15, 2009

THE REAL PLACE
D. **Cam Christiansen**
P. David Christensen, Bonnie Thompson

BEST ANIMATOR OR MOTION CAPTURE GRAPHIC ARTIST (CAM CHRISTIANSEN)
Alberta Motion Picture Industry Association Awards
Edmonton, Canada
May 2, 2009

BEST DIRECTOR NON-FICTION UNDER 30 (CAM CHRISTIANSEN)
Alberta Motion Picture Industry Association Awards
Edmonton, Canada
May 2, 2009

BEST NARRATOR (JOHN MURRELL)
Alberta Motion Picture Industry Association Awards
Edmonton, Canada
May 2, 2009

BEST ORIGINAL MUSICAL SCORE, NON-FICTION (DEWI WOOD)
Alberta Motion Picture Industry Association Awards
Edmonton, Canada
May 2, 2009

BEST SCREENWRITER, NON-FICTION UNDER 30 MINUTES (BLAKE BROOKER)
Alberta Motion Picture Industry Association Awards
Edmonton, Canada
May 2, 2009

BEST SHORT
Alberta Motion Picture Industry Association Awards
Edmonton, Canada
May 2, 2009

REEL INJUN
D. **Catherine Bainbridge, Neil Diamond, Jeremiah Hayes**
P. Christina Fon, Linda Ludwick (Rezolution Pictures International), Adam Symansky (NFB)

HONOURABLE MENTION FOR THE ALANIS OBOMSAWIN BEST DOCUMENTARY AWARD
imagineNATIVE Film + Media Arts Festival
Toronto, Canada
October 18, 2009

RIP: A REMIX MANIFESTO
D. **Brett Gaylor**
P. Mila Aung-Thwin (EyeSteelFilm Inc.), Kat Baulu, Germaine Ying Gee Wong (NFB)

AUDIENCE AWARD FOR BEST INTERNATIONAL DOCUMENTARY
Encounters South African International Documentary Festival
Cape Town, South Africa
July 19, 2009

HONOURABLE MENTION
EBS International Documentary Festival
Seoul, Korea
September 27, 2009

ROBE DE GUERRE/ ROBES OF WAR
D. **Michèle Cournoyer**
P. Michèle Bélanger, René Chénier, Marcel Jean

BEST ANIMATION
Soirée des Jutra
Montreal, Canada
March 28, 2010

ROSA ROSA
D. **Félix Dufour-Laperrière**
P. Félix Dufour-Laperrière (Noir sur Blanc Animation), Pascal Le Nôtre (Folimage), René Chénier, Julie Roy (NFB)

ONDA CURTA AWARD
Vila do Conde International Short Film Festival
Vila do Conde, Portugal
July 12, 2009

RUNAWAY/TRAIN EN FOLIE
D. **Cordell Barker**
P. Derek Mazur, Michael Scott

PETIT RAIL D'OR FOR BEST SHORT FILM
– with a cash prize of €1,000
to edit a new print
Cannes International Film Festival
Cannes, France
May 24, 2009

SPECIAL JURY AWARD
Annecy International Animated Film Festival
Annecy, France
June 13, 2009

BEST ANIMATION
New York City Short Film Festival
New York, United States
September 13, 2009

CAMÉRIO L'AVANTAGE FOR BEST SHORT ANIMATION, CATEGORY 12 YEARS AND UNDER
Carrousel international du film de Rimouski
Rimouski, Canada
October 4, 2009

AUDIENCE AWARD (AGES 5 TO 10)
International Children's Film Festival
New York, United States
March 14, 2010

SLEEPING BETTY/ ISABELLE AU BOIS DORMANT
D. **Claude Cloutier**
P. Marcel Jean

BEST ANIMATED SHORT
Genie Awards
Ottawa, Canada
April 4, 2009

AUDIENCE AWARD
International Film Festival:
Etiuda & Anima
Krakow, Poland
December 4, 2009

THE SPINE
D. **Chris Landreth**
P. Steven Hoban, Marcy Page (NFB)

BEST OF THE FEST
Melbourne International Animation Festival
Melbourne, Australia
June 29, 2009

HONOURABLE MENTION
Prix ARS Electronica
Linz, Austria
September 8, 2009

GRAND PRIZE
CINANIMA International
Animated Film Festival
Espinho, Portugal
November 14, 2009

TIGER SPIRIT
D. **Min Sook Lee**
P. Ed Barreveld, Min Sook Lee (Storyline Entertainment Inc.), Anita Lee (NFB)

DONALD BRITTAIN AWARD FOR BEST SOCIAL/POLITICAL DOCUMENTARY PROGRAM
Gemini Awards
Calgary, Canada
November 14, 2009

TYING YOUR OWN SHOES
D. **Shira Avni**
P. Michael Fukushima

GOLDEN DOVE FOR BEST SHORT DOCUMENTARY
– with a cash prize of €5,000
DOK Leipzig – The International Leipzig Festival for Documentary and Animated Film
Leipzig, Germany
November 1, 2009

AUDIENCE AWARD
Tricky Women
Vienna, Austria
March 8, 2010

UP THE YANGTZE
D. **Yung Chang**
P. Mila Aung-Thwin, John Christou (EyeSteelFilm Inc.), Germaine Ying Gee Wong (NFB)

BEST DOCUMENTARY
Genie Awards
Ottawa, Canada
April 4, 2009

VISTAS – INUKSHOP
D. **Jobie Weetaluktuk**
P. Vanessa Loewen (Animiki See Digital Productions Inc.), Kat Baulu, Joe MacDonald (NFB)

HONOURABLE MENTION FOR BEST EXPERIMENTAL FILM
imagineNATIVE Film + Media Arts Festival
Toronto, Canada
October 18, 2009

VIVE LA ROSE
D. **Bruce Alcock**
P. Tina Ouellette (Global Mechanic Inc.), Annette Clarke, Michael Fukushima (NFB)

HONOURABLE MENTION – CANADIAN FILM INSTITUTE AWARD FOR BEST CANADIAN ANIMATION
Ottawa International Animation Festival
Ottawa, Canada
October 18, 2009

WAPOS BAY: RAIDERS OF THE LOST ART

D. **Dennis Jackson, Melanie Jackson, Cam Lizotte**

P. Dennis Jackson, Melanie Jackson, Anand Ramayya (Wapos Bay Productions Inc.), Derek Mazu (NFB)

BEST CHILDREN'S PRODUCTION
Golden Sheaf Awards, Yorkton Short Film & Video Festival
Yorkton, Canada
May 24, 2009

WATERLIFE

D. **Kevin McMahon**

P. Kristina McLaughlin, Michael McMahon (Primitive Entertainment Inc.), Gerry Flahive (NFB)

SPECIAL JURY PRIZE – CANADIAN FEATURE
Hot Docs
Toronto, Canada
May 8, 2009

WATERLIFE INTERACTIVE

D. **Kevin McMahon**

P. Kristina McLaughlin, Michael McMahon (Primitive Entertainment Inc.), Gerry Flahive (NFB)

MULTIMEDIA FEATURE PRESENTATION, SMALL SITE
Online Journalism Awards
Washington, D.C., United States
October 3, 2009

BEST OF SHOW
Digital Marketing Awards
Toronto, Canada
November 11, 2009

GOLD – ENTERTAINMENT, ARTS & TOURISM
Digital Marketing Awards
Toronto, Canada
November 11, 2009

BEST CROSS-PLATFORM PROJECT
Canadian New Media Awards
Toronto, Canada
December 1, 2009

CITY OF KARLSRUHE MULTIMEDIA PRIZE
BaKaFORUM 2010
Basel, Swizterland
February 1, 2010

WEB AWARD IN THE ACTIVISM CATEGORY
South by Southwest Film Conference and Festival (SXSW)
Austin, United States
March 15, 2010

ROBERT BROOKS AWARD FOR DOCUMENTARY CINEMATOGRAPHY
Canadian Society of Cinematographers
Toronto, Canada
March 27, 2010

NAMRATA / Shazia Javed

Annex IV/
Productions

/NFB PRODUCTION CENTRES FOR 2009–2010

ENGLISH PROGRAM

Director General: Cindy Witten

QUEBEC

Animation Studio – Montreal
Executive Producer: David Verrall
Producers: Michael Fukushima, Marcy Page

Quebec Centre – Montreal
Executive Producer: Ravida Din
Producers: Katherine Baulu, Johanne Bergeron (FAP), Adam Symansky, Alexandra Yanofsky

NOVA SCOTIA/ NEW BRUNSWICK/ PRINCE EDWARD ISLAND/ NEWFOUNDLAND

Atlantic Centre – Halifax
Executive Producer: Kent Martin
Producer: Annette Clarke

ONTARIO

Ontario Centre – Toronto
Executive Producer: Silva Basmajian
Producers: Gerry Flahive, Anita Lee, Lea Marin

MANITOBA/ SASKATCHEWAN/ NUNAVUT/ ONTARIO WEST

Prairie Centre – Winnipeg
Executive Producer: Derek Mazur (until February 28, 2010), David Christensen (since March 1, 2010)
Producer: Joe MacDonald

ALBERTA/ NORTHWEST TERRITORIES

Northwest Centre – Edmonton
Executive Producer: David Christensen
Producer: Bonnie Thompson

BRITISH COLUMBIA/ YUKON

Pacific & Yukon Centre – Vancouver
Executive Producer: Tracey Friesen
Producers: Yves J. Ma, Selwyn Jacob, Martin Rose

FRENCH PROGRAM

Director General: Monique Simard

QUEBEC

Animation & Youth Studio – Montreal
Executive Producer: René Chénier
Producers: Marc Bertrand, Julie Roy

Quebec Studio
Montreal Area
Producers: Colette Loumède, Line Richard

Quebec Regions
Executive Producer: Jacques Turgeon

NOVA SCOTIA/ NEW BRUNSWICK/ PRINCE EDWARD ISLAND/ NEWFOUNDLAND

Acadia Studio – Moncton
Executive Producer: Jacques Turgeon
Producer: Murielle Rioux-Poirier

ONTARIO/ BRITISH COLUMBIA/ ALBERTA/ SASKATCHEWAN/ MANITOBA/ NORTHWEST TERRITORIES/ YUKON

Ontario & West Studio – Toronto
Executive Producer: Jacques Turgeon
Producer: Anne-Marie Rocher

/FILM PRODUCTIONS

360 JOURS QUI ONT CHANGÉ L'AMÉRIQUE DU NORD
22:50
D. **Serge Turbide**
P. Jacques Turgeon

Original French documentary produced by the NFB (French Program/Quebec Studio)

L'AFFAIRE COCA-COLA
85:50
D. **Carmen Garcia, Germán Gutiérrez**
P. Carmen Garcia (Argus Films Inc.), Johanne Bergeron, Yves Bisaillon (NFB)

Original French documentary produced by Argus Films Inc. in co-production with the NFB (English Program/Quebec Studio)

ALANNA
25:52
D. **Julie Plourde**
P. Anne-Marie Rocher

Original French documentary produced by the NFB (French Program/Ontario & West Studio) as part of the 2008 Tremplin contest, made possible with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

ANTON & THE PIANO
6:03
D. **David Acomba**
P. Gerry Flahive

Original English documentary produced by the NFB (English Program/Ontario Centre)

ANTONINE MAILLET – LES POSSIBLES SONT INFINIS
52:30
D. **Ginette Pellerin**
P. Pauline Bourque, Ginette Pellerin (Améri Ka Productions Inc.), Murielle Rioux-Poirier (NFB)

Original French documentary produced by Améri Ka Productions Inc. in co-production with the NFB (French Program/Acadia Studio)

ARCTIC CIRCLE – EPISODE ONE: ON THIN ICE
42:44
D. **Wally Longul, Atsushi Nishida**
P. Toshihiro Matsumoto (NHK Japan), Michelle van Beusekom (NFB), Wally Longul

Original English documentary produced by NHK Japan in co-production with the NFB (English Program/Quebec Centre)

ARCTIC CIRCLE – EPISODE TWO: BATTLE FOR THE POLE
42:59
D. **Wally Longul, Takashi Shibasaki**
P. Toshihiro Matsumoto (NHK Japan), Michelle van Beusekom (NFB), Wally Longul

Original English documentary produced by NHK Japan in co-production with the NFB (English Program/Quebec Centre)

CAPTURING GEORGE
6:07
D. **Scott Smith**
P. Yves J. Ma

Original English documentary produced by the NFB (English Program/Pacific & Yukon Centre)

CBQM
66:02
D. **Dennis Allen**
P. Bonnie Thompson

Original English documentary produced by the NFB (English Program/North West Centre)

LE CHŒUR D'UNE CULTURE
27:09
D. **Marie-France Guerrette**
P. Anne-Marie Rocher

Original French documentary produced by the NFB (French Program/Ontario & West Studio) with the collaboration of Radio-Canada as part of the 2008 Tremplin contest, made possible with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

CIRCLE HAIKU
5:00
D. **Emmanuel Hessier**
P. Kat Baulu

Original English experimental film produced by the NFB (English Program/Quebec Centre) as part of the Making Music program for emerging Anglo filmmakers and musicians in Quebec, in collaboration with Pop Montreal, Third Side Music, Montreal Film Group, CKUT

CLÉMENCE DESROCHERS – LA CLÉMENCE DES DIEUX
6:51
D. **Philippe Baylaucq**
P. René Chénier

Original French documentary produced by the NFB (French Program/Animation & Youth Studio)

COLD MORNING
7:35
D. **Mark Lewis**
P. Michael White (Mark Lewis Studio Inc.), Gerry Flahive (NFB)

Original English experimental film produced by Mark Lewis Studio Inc. in co-production with the NFB (English Program/Ontario Centre)

DANS LE VENTRE DU MOULIN
51:57
D. **Marie Belzil, Mariano Franco**
P. Jean-Pierre Vézina (Les Productions du 8e art), Jacques Turgeon (NFB)

Original French documentary produced by Les Productions du 8e art in co-production with the NFB (French Program/Quebec Studio)

DREAM MAGIC
6:23
D. **Katerina Cizek**
P. Gerry Flahive

Original English documentary produced by the NFB (English Program/Ontario Centre)

ÉDITH BUTLER – FILLE DU VENT ET D'ACADIE
5:53
D. **Monique LeBlanc**
P. Jacques Turgeon

Original French documentary produced by the NFB (French Program)

ÉLOGE DU CHIAC – PART 2
77:37
D. **Marie Cadieux**
P. Jean-Claude Bellefeuille (Bellefeuille Production), Murielle Rioux-Poirier (NFB)

Original French documentary produced by Bellefeuille Production in co-production with the NFB (French Program/Acadia Studio)

ENFANTS DE SOLDATS
51:57
D. **Claire Corriveau**
P. Anne-Marie Rocher

Original French documentary produced by the NFB (French Program/Ontario & West Studio)

... ET LA MUSIQUE
74:41
D. **Michel Lam**
P. Patricia Bergeron

Original French documentary produced by the NFB (French Program/Quebec Studio)

FACING CHAMPLAIN: MAKING OF: STEREOSCOPY: ANIMATION DESIGN
21:26
D. **Philippe Tremblay**
P. David Verrall

Original English documentary produced by the NFB (English Program/Animation Studio)

FINDING FARLEY
62:49
D. **Leanne Allison**
P. Tracey Friesen

Original English documentary produced by the NFB (English Program/Pacific & Yukon Centre)

LA FORMATION DES NUAGES
10:11
D. **Marie-Hélène Turcotte**
P. Marc Bertrand

Original French animation produced by the NFB (French Program/ Animation & Youth Studio)

FOUR FEET UP
46:15
D. **Nance Ackerman**
P. Annette Clarke

Original English documentary produced by the NFB (English Program/Atlantic Centre)

GRACE, MILLY, LUCY... DES FILLETTES SOLDATES
72:53
D. **Raymonde Provencher**
P. Raymonde Provencher (Macumba DOC Inc.), Johanne Bergeron, Colette Loumède (NFB)

Original French documentary produced by Macumba DOC Inc. in co-production with the NFB (French Program/Quebec Studio)

HABITER LA DANSE
25:05
D. **Julien Cadieux**
P. Maryse Chapdelaine, Murielle Rioux-Poirier

Original French documentary produced by the NFB (French Program/Acadia Studio) with the collaboration of Radio-Canada as part of the 2008 Tremplin contest, made possible with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

HIGGLETY PIGGLETY POP! OR THERE MUST BE MORE TO LIFE
23:27
D. **Chris Lavis, Maciek Szczerbowski**
P. Spike Jonze, Vincent Landay, Marcy Page

Original English animation produced by the NFB (English Program/Animation Studio)

L'HOMME QUI DORT
11:45
D. **Inès Sedan**
P. Marcel Jean, Galilé Mario-Gauvin (Unité Centrale), Ron Dyens (Sacrebleu Productions), Marc Bertrand (NFB)

Original French animation produced by Sacrebleu Productions and Unité Centrale in co-production with the NFB (French Program/Animation & Youth Studio)

ILS EURENT TREIZE ENFANTS...
26:06
D. **Anika Lirette**
P. Murielle Rioux-Poirier

Original French documentary produced by the NFB (French Program/Acadia Studio) with the collaboration of Radio-Canada as part of the 2008 Tremplin contest, made possible with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

INSPIRE EXPIRE
27:29
D. **Danielle Sturk**
P. Anne-Marie Rocher

Original French documentary produced by the NFB (French Program/Ontario & West Studio)

JACQUES DROUIN EN RELIEF
40:45
D. **Guillaume Fortin**
P. Julie Roy

Original French documentary produced by the NFB (French Program/Animation & Youth Studio)

LES JOURNAUX DE LIPSETT
14:01
D. **Theodore Ushev**
P. Marc Bertrand

Original French animation produced by the NFB (French Program/ Animation & Youth Studio)

LAND OF THE HEADS
6:08
D. **Claude Barras, Cédric Louis**
P. Claude Barras (Helium Films), Michael Fukushima (NFB)

Original English animation produced by Helium Films, TSR/SSR idée suisse in co-production with the NFB (English Program/Animation Studio)

LISTEN
6:21
D. **David New**
P. Gerry Flahive

Original English documentary produced by the NFB (English Program/Ontario Centre)

LITTLE CAUGHNAWAGA: TO BROOKLYN AND BACK
56:46
D. **Reaghan Tarbell**
P. Kat Baulu

Original English documentary produced by the NFB (English Program/Quebec Centre)

LOVE AT THE TWILIGHT MOTEL
82:30
D. **Alison Rose**
P. Gerry Flahive

Original English documentary produced by Inigo Films in co-production with the NFB (English Program/Ontario Centre)

LUDOVIC – TELEVISION SERIES
26 episodes of 12 min
D. **Co Hoedeman**
P. Vivianne Morin (Cité-Amérique), Julie Roy (NFB)

Original French animation produced by Cité-Amérique, KRO, ZDF in co-production with the NFB (French Program/Animation & Youth Studio)

MAMORI
7:44
D. **Karl Lemieux**
P. Julie Roy

Original French animation produced by the NFB (French Program/ Animation & Youth Studio)

MARTHA QUI VIENT DU FROID
83:00
D. **Marquise Lepage**
P. Marcel Simard (Les Productions Virage Inc.), Johanne Bergeron, Yves Bisaillon (NFB)

Original French documentary produced by Les Productions Virage Inc. in co-production with the NFB (French Program/Quebec Studio)

MOBILE STORIES: THE ASCENT OF MAN
2:45
D. **Luke Gustafson, Denny Silverthorne**
P. Jonas Diamond, Kevin O'Keefe (Mobile iThentic Productions Inc.), Lea Marin (NFB)

Original English animation produced by Mobile iThentic Productions Inc. in co-production with the NFB (English Program/Ontario Centre)

MOBILE STORIES: BAGGAGE
4:04
D. **Renuka Jeyapalan**
P. Kevin O'Keefe (Mobile iThentic Productions Inc.), Lea Marin (NFB)

Original English drama produced by Mobile iThentic Productions Inc. in co-production with the NFB (English Program/Ontario Centre)

MOBILE STORIES: DIRTY TRICK
5:23
D. **Malcolm Clarke**
P. Kevin O'Keefe (Mobile iThentic Productions Inc.), Lea Marin (NFB)

Original English drama produced by Mobile iThentic Productions Inc. in co-production with the NFB (English Program/Ontario Centre)

MOBILE STORIES: MOMENTS
3:12
D. **Hubert Davis**
P. Kevin O'Keefe (Mobile iThentic Productions Inc.), Lea Marin (NFB)

Original English drama produced by Mobile iThentic Productions Inc. in co-production with the NFB (English Program/Ontario Centre)

MOBILE STORIES: SUPERBALD!
3:34
D. **Apeman888**
P. Kevin O'Keefe (Mobile iThentic Productions Inc.), Lea Marin (NFB)

Original English drama produced by Mobile iThentic Productions Inc. in co-production with the NFB (English Program/Ontario Centre)

MOBILE STORIES: WISH YOU WERE HERE
3:29
D. **Shui-Bo Wang**
P. Kevin O'Keefe (Mobile iThentic Productions Inc.), Lea Marin (NFB)

Original English drama produced by Mobile iThentic Productions Inc. in co-production with the NFB (English Program/Ontario Centre)

MUSIC.SEEN
5:22
D. **Anne-Marie Bergeron**
P. Kat Baulu

Original English experimental film produced by the NFB (English Program/Quebec Centre) as part of the Making Music program for emerging Anglo filmmakers and musicians in Quebec, in collaboration with Pop Montreal, Third Side Music, Montreal Film Group, CKUT

NAMRATA
9:11
D. **Shazia Javed**
P. Gil Cardinal, Bonnie Thompson

Original English documentary produced by the NFB (English Program/North West Centre)

NATHAN PHILLIPS SQUARE
4:00
D. **Mark Lewis**
P. Michael White (Mark Lewis Studio Inc.), Gerry Flahive (NFB)

Original English experimental film produced by Mark Lewis Studio Inc. in co-production with the NFB (English Program/Ontario Centre)

NIGHT MAYOR
13:53
D. **Guy Maddin**
P. Lindsay Hamel, Joe MacDonald

Original English experimental film produced by the NFB (English Program/Prairie Centre)

PEGGY BAKER: FOUR PHRASES
5:25
D. **Howie Shia**
P. Michael Fukushima

Original English animation produced by the NFB (English Program/ Animation Studio)

LES PORTEURS D'ESPOIR
89:28
D. **Fernand Dansereau**
P. Monique Simard

Original French documentary produced by the NFB (French Program/Quebec Studio)

POUR NE PAS PERDRE LE NORD
21:30
D. **Sarah McNair-Landry**
P. Anne-Marie Rocher

Original French documentary produced by the NFB (French Program/Ontario & West Studio) as part of the 2008 Tremplin contest, made possible with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

LE PRINTEMPS DE MÉLIE
26:57
D. **Pierre-Luc Granjon**
P. Pascal Le Nôtre (Folimage), François Deplanck, Sophie Boé (Piwi), Marie-Josée Corbeil, Christine Côté (Divertissement Subséquence Inc.), René Chénier (NFB)

Original French animation produced by Folimage, Piwi, Divertissement Subséquence Inc. in co-production with the NFB (French Program/ Animation & Youth Studio)

PROFESSOR NORMAN CORNETT: 'SINCE WHEN DO WE DIVORCE THE RIGHT ANSWER FROM AN HONEST ANSWER?'
80:42
D. **Alanis Obomsawin**
P. Adam Symansky, Robert Verrall

Original English documentary produced by the NFB (English Program/Quebec Centre)

RECYCLE, REUSE, REMIX
5:00
D. **Tamara Scherbak**
P. Kat Baulu

Original English experimental film produced by the NFB (English Program/Quebec Centre) as part of the Making Music program for emerging Anglo filmmakers and musicians in Quebec, in collaboration with Pop Montreal, Third Side Music, Montreal Film Group, CKUT

REEL INJUN
88:21
D. **Catherine Bainbridge, Neil Diamond, Jeremiah Hayes**
P. Christina Fon, Linda Ludwick (Rezolution Pictures International), Adam Symansky (NFB)

Original English documentary produced by Rezolution Pictures International in co-production with the NFB (English Program/ Quebec Centre)

REMEMBRANCE
4:54
D. **Randy Bradshaw**
P. David Christensen, Bonnie Thompson

Original English documentary produced by the NFB (English Program/North West Centre)

ROBERT LEPAGE
6:14
D. **Jeremy Peter Allen**
P. Jacques Turgeon

Original French documentary produced by the NFB (French Program/Quebec Studio)

RUNAWAY
9:10
D. **Cordell Barker**
P. Derek Mazur, Michael Scott

Original English animation produced by the NFB (English Program/Prairie Centre)

LE SECRET D'UN MOINE
27:59
D. **Yves Étienne Massicotte**
P. Anne-Marie Rocher

Original French documentary produced by the NFB (French Program/Ontario & West Studio)

SIX: INSIDE THE HOTHOUSE 5
22:17
D. **Carrie Haber**
P. Michael Fukushima

Original English documentary produced by the NFB (English Program/Animation Studio)

SIX MILES DEEP
43:22
D. **Sarah Roque**
P. Lea Marin

Original English documentary produced by the NFB (English Program/Ontario Centre)

THE SPINE
11:17
D. **Chris Landreth**
P. Steven Hoban, Marcy Page

Original English animation produced by the NFB (English Program/Animation Studio)

TAGGED
27:53
D. **Shawney Cohen, Mike Gallay**
P. Shawney Cohen, Mike Gallay (Gallay/Hartt Productions), Lea Marin (NFB)

Original English documentary produced by Gallay/Hartt Productions in co-production with the NFB (English Program/Ontario Centre) as part of the Calling Card Program, an initiative of the National Film Board of Canada and TVO with the participation of the Documentary Organization of Canada

TD CENTRE, 54TH FLOOR
6:57
D. **Mark Lewis**
P. Michael White (Mark Lewis Studio Inc.), Gerry Flahive (NFB)

Original English experimental film produced by Mark Lewis Studio Inc. in co-production with the NFB (English Program/Ontario Centre)

THIS LAND
35:27
D. **Dianne Whelan**
P. Selwyn Jacob

Original English documentary produced by the NFB (English Program/Pacific & Yukon Centre)

A TIME THERE WAS: STORIES FROM THE LAST DAYS OF KENYA COLONY
87:00
D. **Don McWilliams**
P. Marcy Page, Adam Symansky

Original English documentary produced by the NFB (English Program/Animation Studio)

LA TRANCHÉE
5:54
D. **Claude Cloutier**
P. Marc Bertrand

Original French animation produced by the NFB (French Program/Animation & Youth Studio)

TULKU
75:34
D. **Gesar Mukpo**
P. Kent Martin

Original English documentary produced by the NFB as part of the Reel Diversity Competition for emerging filmmakers of colour, a National Film Board of Canada initiative in partnership with CBC and CBC Newsworld (English Program/Atlantic Centre)

TYING YOUR OWN SHOES
16:11
D. **Shira Avni**
P. Michael Fukushima

Original English animation produced by the NFB (English Program/Animation Studio)

VISIONNAIRES PLANÉTAIRES
82:31
D. **Sylvie Van Brabant**
P. Marie-France Côté, Sylvie Van Brabant, Lucille Veilleux, Peter Wintonick (Les Productions du Rapide-Blanc), Patricia Bergeron, Yves Bisaillon (ONF)

Original French documentary produced by Les Productions du Rapide-Blanc in co-production with the NFB (French Program/Quebec Studio)

VISTAS – BOXED IN
4:04
D. **Shane Belcourt**
P. Vanessa Loewen, Peter Strutt (Animiki See Productions), Lea Marin (NFB)

Original English drama produced by Animiki See Productions in co-production with the NFB (English Program/Ontario Centre)

VISTAS – BUTTON BLANKET
3:25
D. **Zoe L. Hopkins**
P. Vanessa Loewen, Peter Strutt (Animiki See Productions), Selwyn Jacob (NFB)

Original English documentary produced by Animiki See Productions in co-production with the NFB (English Program/Prairie Centre)

VISTAS – CARRYING FIRE
3:44
D. **Marie Burke**
P. Vanessa Loewen, Peter Strutt (Animiki See Productions), Bonnie Thompson (NFB)

Original English drama produced by Animiki See Productions in co-production with the NFB (English Program/North West Centre)

VISTAS – CROSSING THE LINE (3D)
3:05
D. **Tracey Deer**
P. Vanessa Loewen, Peter Strutt (Animiki See Productions), Kat Baulu (NFB)

Original English 3D drama produced by Animiki See Productions in co-production with the NFB (English Program/Quebec Centre)

VISTAS – DANCERS OF THE GRASS
2:14
D. **Melanie Jackson**
P. Vanessa Loewen, Peter Strutt (Animiki See Productions), Joe MacDonald (NFB)

Original English animation produced by Animiki See Productions in co-production with the NFB (English Program/Prairie Centre)

VISTAS – IGNITION
3:18
D. **Doug Smarch Jr.**
P. Vanessa Loewen, Peter Strutt (Animiki See Productions), Yves J. Ma (NFB)

Original English animation produced by Animiki See Productions in co-production with the NFB (English Program/Pacific & Yukon Centre)

VISTAS – INUKSHOP
2:16
D. **Jobie Weetaluktuk**
P. Vanessa Loewen, Peter Strutt (Animiki See Productions), Kat Baulu (NFB)

Original English documentary produced by Animiki See Productions in co-production with the NFB (English Program/Quebec Centre)

VISTAS – LITTLE THUNDER
2:59
D. **Nancy Ackerman, Alan Syliboy**
P. Vanessa Loewen, Peter Strutt (Animiki See Productions), Annette Clarke (NFB)

Original English animation produced by Animiki See Productions in co-production with the NFB (English Program/Atlantic Centre)

VISTAS – RED OCHRE
3:16
D. **Jerry Evans**
P. Vanessa Loewen, Peter Strutt (Animiki See Productions), Annette Clarke (NFB)

Original English documentary produced by Animiki See Productions in co-production with the NFB (English Program/Atlantic Centre)

VISTAS – TRAPPER
2:45
D. **Shannon Letandre**
P. Vanessa Loewen, Peter Strutt (Animiki See Productions), Joe MacDonald (NFB)

Original English documentary produced by Animiki See Productions in co-production with the NFB (English Program/Prairie Centre)

VISTAS – THE VISIT
3:45
D. **Lisa Jackson**
P. Vanessa Loewen, Peter Strutt (Animiki See Productions), Selwyn Jacob (NFB)

Original English animation produced by Animiki See Productions in co-production with the NFB (English Program/Pacific & Yukon Centre)

VISTAS – WALK-IN-THE-FOREST
3:09
D. **Diane Obomsawin**
P. Vanessa Loewen, Peter Strutt (Animiki See Productions), Michael Fukushima (NFB)

Original English animation produced by Animiki See Productions in co-production with the NFB (English Program/Animation Studio)

VISTAS – WAVE A RED FLAG
4:06
D. **Adam Jones**
P. Vanessa Loewen, Peter Strutt (Animiki See Productions), Lea Marin (NFB)

Original English drama produced by Animiki See Productions in co-production with the NFB (English Program/Ontario Centre)

WAPIKONI – ESCALE À KITCISAKIK
51:57
D. **Mathieu Vachon**
P. Manon Barbeau, Lucille Veilleux (Productions Totam), Line Richard (NFB)

Original French documentary produced by Productions Totam in co-production with the NFB (French Program/Quebec Studio)

WATERLIFE
109:07
D. **Kevin McMahon**
P. Kristina McLaughlin, Michael McMahon (Primitive Entertainment Inc.), Gerry Flahive (NFB)

Original English documentary produced by Primitive Entertainment Inc. in co-production with the NFB (English Program/Ontario Centre)

THE WHIRLWIND OF YOUR PASSION: A PHILANTHROPIST'S DREAM
7:06
D. **Barbara Willis-Sweete**
P. Gerry Flahive

Original English documentary produced by the NFB (English Program/Ontario Centre)

THE WOBBLE INCIDENT
4:06
D. **Claire Blanchet, Sam Vipond**
P. Kat Baulu

Original English animation produced by the NFB (English Program/Quebec Centre) as part of the Making Music program for emerging Anglo filmmakers and musicians in Quebec, in collaboration with Pop Montreal, Third Side Music, Montreal Film Group, CKUT

/INTERACTIVE PRODUCTIONS

100 MOTS POUR LA FOLIE

5:45
Original French web production produced by the NFB (French Program/Quebec Studio)
onf.ca/malajube

CAPTURING REALITY: THE ART OF DOCUMENTARY

Original English website produced by the NFB (English Program/ Quebec Centre)
films.nfb.ca/capturing-reality

CODE CANADA/CANADA CODE

Original bilingual website produced by VANOC in partnership with Bell and the NFB (English Program/ Pacific & Yukon Centre), and including four films produced by the NFB (English Program/Pacific & Yukon Centre and French Program)
canadacode.vancouver2010.com

ENGAGE-TOI!

French website containing 11 documentaries, produced by the NFB (French Program/Ontario & West Studio) made possible with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC) and in partnership with TFO and Via Rail
blogue.onf.ca/engage-toi

GDP – MEASURING THE HUMAN SIDE OF THE CANADIAN ECONOMIC CRISIS/PIB – L'INDICE HUMAIN DE LA CRISE ÉCONOMIQUE CANADIENNE

Original bilingual web documentary production produced by the NFB (French Program and English Program), including 84 documentaries and 36 photo essays put online in 2009–2010
gdp.nfb.ca/index

LABEL FREE ZONE/ ZONE SANS ÉTIQUETTES

Original bilingual website produced by the NFB (English Program/Prairie Centre)
lfz.nfb.ca

PLAYING IT SAFE

Original English website produced by the NFB (English Program/ North West Centre), including five films put online in 2009–2010
playing-it-safe.nfb.ca

WATERLIFE

Original English website produced by Primitive Entertainment Inc. in co-production with the NFB (English Program/Ontario Centre)
waterlife.nfb.ca

WHO WE ARE/ QUI SOMMES-NOUS?

Original bilingual web production produced by Kungfu and Turbulent Media in co-production with the NFB (French Program/Quebec Studio)
whoweare.ca

PROFESSOR NORMAN CORNETT:
‹SINCE WHEN DO WE DIVORCE THE RIGHT ANSWER FROM AN HONEST ANSWER?›
/ Alanis Obomsawin

Annex V/ Independent_Film_Projects_Supported_by_ACIC_and_FAP

/Aide au cinéma indépendant – Canada

QUEBEC

Au pays de Pelerin
Patrick Pellegrino

Ceux qui demeurent
Iphigénie Marcoux-Fournier, Karine Van Ameringen

Chewing gomme
Benoit Desjardins

Corps et âmes
Robert Paquin

Des lumières dans la grande noirceur
Sophie Bissonnette

Dolores
Guillaume Fortin

Le grand Sault
Hervé Demers

Héen Tàak
Nathalie Lasselin

M
Félix Dufour Laperrière

Marc Séguin
Bruno Boulianne

Margot et Bastien
Sara Bourdeau

Marya et son amant
Stéphane Defoy

Mémé Power
Magnus Isacsson

La monstre
Dominic Goyer

M'ouvrir
Albéric Aurtenèche

Poudre
Ky Nam Le Duc

Presto
Frederick Reid

Questions nationales
Roger Boire

Service à domicile
Simon-Olivier Fecteau

Sophie Lavoie
Anne Émond

Sullivan
Françoise Dugré

Sur ses pas
Mateo Guez

La vie en slam
Julien Fréchette

/Filmmaker Assistance Program

ATLANTIC CENTRE

Cardboard Junction
Jacqueline Hynes

Division of Labour
Kathryn Mckay

Fishing for Oil
Rachel Bower

Quiet at Dawn
Anthony Butt

Tanks
Aram Kouyoumdjian

Vocation
Rhonda Buckley

ANIMATION STUDIO – MONTREAL

Adults Merf
Brandon Blommaert

Bye Bye Bye
Ben S. Levine

The Child and the Firefly
Glenn Gear

Drat
Farzin Farzaneh

Gabrielle
Stephanie Weber Biron

Long Shadows
Josh Bonnetta

Monkey's Cocktail
Virpi Kettu

Rondo
Yin Ko Lee

Without Wings
Joanna Meuris

QUEBEC CENTRE

Among Friends
Geoffrey Uloth

Desolación
Mariano Franco

Fear of Snakes
Andreas Mendritski

Memories of a Draftee
Leopoldo Gutierrez

Parking Space
David Bitton

Red Light Bhangra
Wendy Champagne

Suha
Robby Reis

Think Big
Tally Abecassis

Tren Fantasma
Abdo Abdolall

ONTARIO CENTRE

A Good Meal
Jesse Wallace

Alan
Daniel Cockburn

The Armoire
Jamie Travis

Cab 138
Robert Swartz

Choke
Michelle Latimer

Inside
Yaz Rabadi

Josef & Aimée
Ben Shirinian

Macho Girls
Geoffrey Pugen

Mud
Andrew Cividino

Painting Daddy
Astra Burka

The Patient
Elizabeth Lazebnik

Plum Tomato
Jamie Cussen

Pulsate
Tess Girard

The Way I See It
Victor Mifsud

The Young Prime Minister
Bill Taylor

PRAIRIE CENTRE

Gift
Ann Verrall

I'll Help You
Fernando Dalayoan

My Father Was the Son of a French Legionnaire
Jonathan Le

The Sands
David Geiss

The Shoemaker
Sunny Sidhu

Ten Mile Farmer
Kristin Tresoor

The Watchmen – All Uncovered
Reil Munro

Wood Burning Project
Mike Maryniuk

Yellowhead
Kevin Nikkel

NORTH WEST CENTRE

8 for Infinity
Michael Maxxis

Attack of the Shadows
Kirsten Carthew

My Father's War
Kate Werkman

Penalty Kick
Carlos Ghioni

Shannon
Kevin Gibson

Steel Ribbons
Anyes Fabre-Dimsdale

Stonewater
Jaro Malanowski

Tying the Knot
Michal Lavi

PACIFIC & YUKON CENTRE

Cold and Sunny
Jennifer Halley

Commitment
Raahul Singh

Don't Tell Santa You're Jewish
Jody Kramer

E Anx (The Cave)
Helen Haig-Brown

Fantastic World of Veronica Pacheco
Carmen Forsberg

The Gray Matter
Steven Denault

Hair Where Hair Ought Not Be
Dominique Basi

The Hollow Tree
Dan Pierce

In the Footsteps of Ghandi
Garth Dyke

Near Silence
Ana De Lara

One Week Missing
Melissa Flagg

Ray Condo's Crazy Mixed Up World
Debra Dawson

Remembering Riverview
Lisa Nielsen

Sanctuary
Jordan Paterson